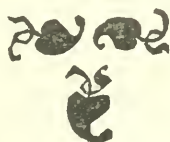


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THE JOURNAL OF
AMERICAN FOLK-LORE

VOLUME XIV



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BOSTON AND NEW YORK
Published for The American Folk-Lore Society by
HOUGHTON, MIFFLIN AND COMPANY
LONDON: DAVID NUTT, 270, 271 STRAND
LEIPZIG: OTTO HARRASSOWITZ, QUERSTRASSE, 14

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THE JOURNAL OF AMERICAN FOLK-LORE.

VOL. XIV.—JANUARY-MARCH, 1901.—No. LII.

THE MIND OF PRIMITIVE MAN.¹

ONE of the chief aims of anthropology is the study of the mind of man under the varying conditions of race and of environment. The activities of the mind manifest themselves in thoughts and actions, and exhibit an infinite variety of form among the peoples of the world. In order to understand these clearly, the student must endeavor to divest himself entirely of opinions and emotions based upon the peculiar social environment into which he is born. He must adapt his own mind, so far as feasible, to that of the people whom he is studying. The more successful he is in freeing himself from the bias based on the group of ideas that constitute the civilization in which he lives, the more successful he will be in interpreting the beliefs and actions of man. He must follow lines of thought that are new to him. He must participate in new emotions, and understand how, under unwonted conditions, both lead to actions. Beliefs, customs, and the response of the individual to the events of daily life give us ample opportunity to observe the manifestations of the mind of man under varying conditions.

The thoughts and actions of civilized man and those found in more primitive forms of society prove that, in various groups of mankind, the mind responds quite differently when exposed to the same conditions. Lack of logical connection in its conclusions, lack of control of will, are apparently two of its fundamental characteristics in primitive society. In the formation of opinions, belief takes the place of logical demonstration. The emotional value of opinions is great, and consequently they quickly lead to action. The will appears unbalanced, there being a readiness to yield to strong emotions, and a stubborn resistance in trifling matters.

In the following remarks I propose to analyze the differences which characterize the mental life of man in various stages of culture. It is a pleasant duty to acknowledge here my indebtedness to

¹ Address of the retiring President before the American Folk-Lore Society, Baltimore, December 27, 1900. See, also, *Science*, vol. xiii. pp. 281-289.

my friends and colleagues in New York, particularly to Dr. Livingston Farrand, with whom the questions here propounded have been a frequent theme of animated discussion, so much so, that at the present time I find it impossible to say what share the suggestions of each had in the development of the conclusions reached.

There are two possible explanations of the different manifestations of the mind of man. It may be that the minds of different races show differences of organization; that is to say, the laws of mental activity may not be the same for all minds. But it may also be that the organization of mind is practically identical among all races of man; that mental activity follows the same laws everywhere, but that its manifestations depend upon the character of individual experience that is subjected to the action of these laws.

It is quite evident that the activities of the human mind depend upon these two elements. The organization of the mind may be defined as the group of laws which determine the modes of thought and of action, irrespective of the subject-matter of mental activity. Subject to such laws are the manner of discrimination between perceptions, the manner in which perceptions associate themselves with previous perceptions, the manner in which a stimulus leads to action, and the emotions produced by stimuli. These laws determine to a great extent the manifestations of the mind.

But, on the other hand, the influence of individual experience can easily be shown to be very great. The bulk of the experience of man is gained from oft-repeated impressions. It is one of the fundamental laws of psychology that the repetition of mental processes increases the facility with which these processes are performed, and decreases the degree of consciousness that accompanies them. This law expresses the well-known phenomena of habit. When a certain perception is frequently associated with another previous perception, the one will habitually call forth the other. When a certain stimulus frequently results in a certain action, it will tend to call forth habitually the same action. If a stimulus has often produced a certain emotion, it will tend to reproduce it every time.

The explanation of the activity of the mind of man, therefore, requires the discussion of two distinct problems. The first bears upon the question of unity or diversity of organization of the mind, while the second bears upon the diversity produced by the variety of contents of the mind as found in the various social and geographical environments. The task of the investigator consists largely in separating these two causes and in attributing to each its proper share in the development of the peculiarities of the mind. It is the latter problem, principally, which is of interest to the folk-lorist. When we define as folk-lore the total mass of tradi-

tional matter present in the mind of a given people at any given time, we recognize that this matter must influence the opinions and activities of the people more or less according to its quantitative and qualitative value, and also that the actions of each individual must be influenced to a greater or less extent by the mass of traditional material present in his mind.

We will first devote our attention to the question, Do differences exist in the organization of the human mind? Since Waitz's thorough discussion of the question of the unity of the human species, there can be no doubt that in the main the mental characteristics of man are the same all over the world; but the question remains open, whether there is a sufficient difference in grade to allow us to assume that the present races of man may be considered as standing on different stages of the evolutionary series, whether we are justified in ascribing to civilized man a higher place in organization than to primitive man. In answering this question, we must clearly distinguish between the influences of civilization and of race. A number of anatomical facts point to the conclusion that the races of Africa, Australia, and Melanesia are to a certain extent inferior to the races of Asia, America, and Europe. We find that on the average the size of the brain of the negroid races is less than the size of the brain of the other races; and the difference in favor of the mongoloid and white races is so great that we are justified in assuming a certain correlation between their mental ability and the increased size of their brain. At the same time it must be borne in mind that the variability of the mongoloid and white races on the one hand, and of the negroid races on the other, is so great that only a small number, comparatively speaking, of individuals belonging to the latter have brains smaller than any brains found among the former; and that, on the other hand, only a few individuals of the mongoloid races have brains so large that they would not occur at all among the black races. That is to say, the bulk of the two groups of races have brains of the same capacities, but individuals with heavy brains are proportionately more frequent among the mongoloid and white races than among the negroid races. Probably this difference in the size of the brain is accompanied by differences in structure, although no satisfactory information on this point is available. On the other hand, if we compare civilized people of any race with uncivilized people of the same race, we do not find any anatomical differences which would justify us in assuming any fundamental differences in mental constitution.

When we consider the same question from a purely psychological point of view, we recognize that one of the most fundamental traits which distinguish the human mind from the animal mind is common

to all races of man. It is doubtful if any animal is able to form an abstract conception such as that of number, or any conception of the abstract relations of phenomena. We find that this is done by all races of man. A developed language with grammatical categories presupposes the ability of expressing abstract relations, and, since every known language has grammatical structure, we must assume that the faculty of forming abstract ideas is a common property of man. It has often been pointed out that the concept of number is developed very differently among different peoples. While in most languages we find numeral systems based upon the 10, we find that certain tribes in Brazil, and others in Australia, have numeral systems based on the 3, or even on the 2, which involve the impossibility of expressing high numbers. Although these numeral systems are very slightly developed as compared with our own, we must not forget that the abstract idea of number must be present among these people, because, without it, no method of counting is possible. It may be worth while to mention one or two other facts taken from the grammars of primitive people, which will make it clear that all grammar presupposes abstractions. The three personal pronouns — I, thou, and he — occur in all human languages. The underlying idea of these pronouns is the clear distinction between the self as speaker, the person or object spoken to, and that spoken of. We also find that nouns are classified in a great many ways in different languages. While all the older Indo-European languages classify nouns according to sex, other languages classify nouns as animate or inanimate, or as human and not human, etc. Activities are also classified in many different ways. It is at once clear that every classification of this kind involves the formation of an abstract idea. The processes of abstraction are the same in all languages, and they do not need any further discussion, except in so far as we may be inclined to value differently the systems of classification and the results of abstraction.

The question whether the power to inhibit impulses is the same in all races of man is not so easily answered. It is an impression obtained by many travellers, and also based upon experiences gained in our own country, that primitive man and the less educated have in common a lack of control of emotions, that they give way more readily to an impulse than civilized man and the highly educated. I believe that this conception is based largely upon the neglect to consider the occasions on which a strong control of impulses is demanded in various forms of society. What I mean will become clear when I call your attention to the often described power of endurance exhibited by Indian captives who undergo torture at the hands of their enemies. When we want to gain a true estimate of

the power of primitive man to control impulses, we must not compare the control required on certain occasions among ourselves with the control exerted by primitive man on the same occasions. If, for instance, our social etiquette forbids the expression of feelings of personal discomfort and of anxiety, we must remember that personal etiquette among primitive men may not require any inhibition of the same kind. We must rather look for those occasions on which inhibition is required by the customs of primitive man. Such are, for instance, the numerous cases of taboo, that is, of prohibitions of the use of certain foods, or of the performance of certain kinds of work, which sometimes require a considerable amount of self-control. When an Eskimo community is on the point of starvation, and their religious proscriptions forbid them to make use of the seals that are basking on the ice, the amount of self-control of the whole community, which restrains them from killing these seals, is certainly very great. Cases of this kind are very numerous, and prove that primitive man has the ability to control his impulses, but that this control is exerted on occasions which depend upon the character of the social life of the people, and which do not coincide with the occasions on which we expect and require control of impulses.

The third point in which the mind of primitive man seems to differ from that of civilized man is in its power of choosing between perceptions and actions according to their value. On this power rests the whole domain of art and of ethics. An object or an action becomes of artistic value only when it is chosen from among other perceptions or other actions on account of its beauty. An action becomes moral only when it is chosen from among other possible actions on account of its ethical value. No matter how crude the standards of primitive man may be in regard to these two points, we recognize that all of them possess an art, and that all of them possess ethical standards. It may be that their art is quite contrary to our artistic feeling. It may be that their ethical standards outrage our moral code. We must clearly distinguish between the æsthetic and ethical codes and the existence of an æsthetic and ethical standard.

Our brief consideration of the phenomena of abstraction, of inhibition, and of choice, leads, then, to the conclusion that these functions of the human mind are common to the whole of humanity. It may be well to state here that, according to our present method of considering biological and psychological phenomena, we must assume that these functions of the human mind have developed from lower conditions existing at a previous time, and that at one time there certainly must have been races and tribes in which the properties

here described were not at all, or only slightly, developed ; but it is also true that among the present races of man, no matter how primitive they may be in comparison with ourselves, these faculties are highly developed.

It is not impossible that the degree of development of these functions may differ somewhat among different types of man ; but I do not believe that we are able at the present time to form a just valuation of the power of abstraction, of control, and of choice among different races. A comparison of their languages, customs, and activities suggests that these faculties may be unequally developed ; but the differences are not sufficient to justify us in ascribing materially lower stages to some peoples, and higher stages to others. The conclusions reached from these considerations are, therefore, on the whole, negative. We are not inclined to consider the mental organization of different races of man as differing in fundamental points.

We next turn to a consideration of the second question propounded here, namely, to an investigation of the influence of the contents of the mind upon the formation of thoughts and actions. We will take these up in the same order in which we considered the previous question. We will first direct our attention to the phenomena of perception. It has been observed by many travellers that the senses of primitive man are remarkably well trained, that he is an excellent observer. The adeptness of the experienced hunter, who finds the tracks of his game where the eye of a European would not see the faintest indication, is an instance of this kind. While the power of perception of primitive man is excellent, it would seem that his power of logical interpretation of perceptions is deficient. I think it can be shown that the reason for this fact is not founded on any fundamental peculiarity of the mind of primitive man, but lies, rather, in the character of the ideas with which the new perception associates itself. In our own community a mass of observations and of thoughts is transmitted to the child. These thoughts are the result of careful observation and speculation of our present and of past generations ; but they are transmitted to most individuals as traditional matter, much the same as folk-lore. The child associates new perceptions with this whole mass of traditional material, and interprets his observations by its means. I believe it is a mistake to assume that the interpretation made by each civilized individual is a complete logical process. We associate a phenomenon with a number of known facts, the interpretations of which are assumed as known, and we are satisfied with the reduction of a new fact to these previously known facts. For instance, if the average individual hears of the explosion of a previously unknown chemical, he is satisfied to reason that certain materials are known to have the property of

exploding under proper conditions, and that consequently the unknown substance has the same quality. On the whole, I do not think that we should try to argue still further, and really try to give a full explanation of the causes of the explosion.

The difference in the mode of thought of primitive man and of civilized man seems to consist largely in the difference of character of the traditional material with which the new perception associates itself. The instruction given to the child of primitive man is not based on centuries of experimentation, but consists of the crude experience of generations. When a new experience enters the mind of primitive man, the same process which we observe among civilized men brings about an entirely different series of associations, and therefore results in a different type of explanation. A sudden explosion will associate itself in his mind, perhaps, with tales which he has heard in regard to the mythical history of the world, and consequently will be accompanied by superstitious fear. When we recognize that, neither among civilized men nor among primitive men, the average individual carries to completion the attempt at causal explanation of phenomena, but carries it only so far as to amalgamate it with other previously known facts, we recognize that the result of the whole process depends entirely upon the character of the traditional material: herein lies the immense importance of folk-lore in determining the mode of thought. Herein lies particularly the enormous influence of current philosophic opinion upon the masses of the people, and herein lies the influence of the dominant scientific theory upon the character of scientific work.

It would be in vain to try to understand the development of modern science without an intelligent understanding of modern philosophy; it would be in vain to try to understand the history of mediæval science without an intelligent knowledge of mediæval theology; and so it is in vain to try to understand primitive science without an intelligent knowledge of primitive mythology. Mythology, theology, and philosophy are different terms for the same influences which shape the current of human thought, and which determine the character of the attempts of man to explain the phenomena of nature. To primitive man—who has been taught to consider the heavenly orbs as animate beings, who sees in every animal a being more powerful than man, to whom the mountains, trees, and stones are endowed with life—explanations of phenomena will suggest themselves entirely different from those to which we are accustomed, since we base our conclusions upon the existence of matter and force as bringing about the observed results. If we do not consider it possible to explain the whole range of phenomena as the result of matter and force alone, all our explanations of natural phenomena must take a different aspect.

In scientific inquiries we should always be clear in our own minds of the fact that we do not carry the analysis of any given phenomenon to completion; but that we always embody a number of hypotheses and theories in our explanations. In fact, if we were to do so, progress would hardly become possible, because every phenomenon would require an endless amount of time for thorough treatment. We are only too apt, however, to forget entirely the general, and, for most of us, purely traditional, theoretical basis which is the foundation of our reasoning, and to assume that the result of our reasoning is absolute truth. In this we commit the same error that is committed, and has been committed, by all the less civilized peoples. They are more easily satisfied than we are at the present time, but they also assume as true the traditional element which enters into their explanations, and therefore accept as absolute truth the conclusions based on it. It is evident that, the fewer the number of traditional elements that enter into our reasoning, and the clearer we endeavor to be in regard to the hypothetical part of our reasoning, the more logical will be our conclusions. There is an undoubted tendency in the advance of civilization to eliminate traditional elements, and to gain a clearer and clearer insight into the hypothetical basis of our reasoning. It is therefore not surprising that, with the advance of civilization, reasoning becomes more and more logical, not because each individual carries out his thought in a more logical manner, but because the traditional material which is handed down to each individual has been thought out and worked out more thoroughly and more carefully. While in primitive civilization the traditional material is doubted and examined by only a very few individuals, the number of thinkers who try to free themselves from the fetters of tradition increases as civilization advances.

The influence of traditional material upon the life of man is not restricted to his thoughts, but manifests itself no less in his activities. The comparison between civilized man and primitive man in this respect is even more instructive than in the preceding case. A comparison between the modes of life of different nations, and particularly of civilized man and of primitive man, makes it clear that an enormous number of our actions are determined entirely by traditional associations. When we consider, for instance, the whole range of our daily life, we notice how strictly we are dependent upon tradition that cannot be accounted for by any logical reasoning. We eat our three meals every day, and feel unhappy if we have to forego one of them. There is no physiological reason which demands three meals a day, and we find that many people are satisfied with two meals, while others enjoy four or even more. The range of animals and plants which we utilize for food is limited, and we

have a decided aversion against eating dogs, or horses, or cats. There is certainly no objective reason for such aversion, since a great many people consider dogs and horses as dainties. When we consider fashions, the same becomes still more apparent. To appear in the fashions of our forefathers of two centuries ago would be entirely out of the question, and would expose one to ridicule. The same is true of table manners. To smack one's lips is considered decidedly bad style, and may even excite feelings of disgust; while among the Indians, for instance, it would be considered as in exceedingly bad taste not to smack one's lips when one is invited to dinner, because it would suggest that the guest does not enjoy his dinner. The whole range of actions that are considered as proper and improper cannot be explained by any logical reason, but are almost all entirely due to custom; that is to say, they are purely traditional. This is even true of customs which excite strong emotions, as, for instance, those produced by infractions of modesty.

While in the logical processes of the mind we find a decided tendency, with the development of civilization, to eliminate traditional elements, no such marked decrease in the force of traditional elements can be found in our activities. These are almost as much controlled by custom among ourselves as they are among primitive man. It is easily seen why this should be the case. The mental processes which enter into the development of judgments are based largely upon associations with previous judgments. I pointed out before that this process of association is the same among primitive men as among civilized men, and that the difference consists largely in the modification of the traditional material with which our new perceptions amalgamate. In the case of activities, the conditions are somewhat different. Here tradition manifests itself in an action performed by the individual. The more frequently this action is repeated, the more firmly it will become established, and the less will be the conscious equivalent accompanying the action; so that customary actions which are of very frequent repetition become entirely unconscious. Hand in hand with this decrease of consciousness goes an increase in the emotional value of the omission of such activities, and still more of the performance of actions contrary to custom. A greater will power is required to inhibit an action which has become well established; and combined with this effort of the will power are feelings of intense displeasure.

This leads us to the third problem, which is closely associated with the difference between the manifestation of the power of civilized man and of primitive man to inhibit impulses. It is the question of choice as dependent upon value. It is evident from the

preceding remarks that, on the whole, we value most highly what conforms to our previous actions. This does not imply that it must be identical with our previous actions, but it must be on the line of development of our previous actions. This is particularly true of ethical concepts. No action can find the approval of a people which is fundamentally opposed to its customs and traditions. Among ourselves it is considered proper and a matter of course to treat the old with respect, for children to look after the welfare of their aged parents; and not to do so would be considered base ingratitude. Among the Eskimo we find an entirely different standard. It is required of children to kill their parents when they have become so old as to be helpless and no longer of any use to the family or to the community. It would be considered a breach of filial duty not to kill the aged parent. Revolting though this custom may seem to us, it is founded on an ethical law of the Eskimo, which rests on the whole mass of traditional lore and custom.

One of the best examples of this kind is found in the relation between individuals belonging to different tribes. There are a number of primitive hordes to whom every stranger not a member of the horde is an enemy, and where it is right to damage the enemy to the best of one's power and ability, and if possible to kill him. This custom is founded largely on the idea of the solidarity of the horde, and of the feeling that it is the duty of every member of the horde to destroy all possible enemies. Therefore every person not a member of the horde must be considered as belonging to a class entirely distinct from the members of the horde, and is treated accordingly. We can trace the gradual broadening of the feeling of fellowship during the advance of civilization. The feeling of fellowship in the horde expands to the feeling of unity of the tribe, to a recognition of bonds established by a neighborhood of habitat, and further on to the feeling of fellowship among members of nations. This seems to be the limit of the ethical concept of fellowship of man which we have reached at the present time. When we analyze the strong feeling of nationality which is so potent at the present time, we recognize that it consists largely in the idea of the preëminence of that community whose member we happen to be, — in the preëminent value of its language, of its customs, and of its traditions, and in the belief that it is right to preserve its peculiarities and to impose them upon the rest of the world. The feeling of nationality as here expressed, and the feeling of solidarity of the horde, are of the same order, although modified by the gradual expansion of the idea of fellowship; but the ethical point of view which makes it justifiable at the present time to increase the well-being of one nation at the cost of another, the tendency to

value one's own civilization as higher than that of the whole race of mankind, are the same as those which prompt the actions of primitive man, who considers every stranger as an enemy, and who is not satisfied until the enemy is killed. It is somewhat difficult for us to recognize that the value which we attribute to our own civilization is due to the fact that we participate in this civilization, and that it has been controlling all our actions since the time of our birth; but it is certainly conceivable that there may be other civilizations, based perhaps on different traditions and on a different equilibrium of emotion and reason, which are of no less value than ours, although it may be impossible for us to appreciate their values without having grown up under their influence. The general theory of valuation of human activities, as taught by anthropological research, teaches us a higher tolerance than the one which we now profess.

Our considerations make it probable that the wide differences between the manifestations of the human mind in various stages of culture may be due almost entirely to the form of individual experience, which is determined by the geographical and social environment of the individual. It would seem that, in different races, the organization of the mind is on the whole alike, and that the varieties of mind found in different races do not exceed, perhaps not even reach, the amount of normal individual variation in each race. It has been indicated that, notwithstanding this similarity in the form of individual mental processes, the expression of mental activity of a community tends to show a characteristic historical development. From a comparative study of these changes among the races of man is derived our theory of the general development of human culture. But the development of *culture* must not be confounded with the development of *mind*. Culture is an expression of the achievements of the mind, and shows the cumulative effects of the activities of many minds. But it is not an expression of the organization of the minds constituting the community, which may in no way differ from the minds of a community occupying a much more advanced stage of culture.

Franz Boas.

NAVAHO NIGHT CHANT.

LAST NIGHT. — NAÄKHAÍ AND END.

THIS ceremony, which is the longest and most important of all, begins after dark, — seven o'clock or later, — and lasts incessantly until daylight. It is called Naäk/haí. It consists of a performance outdoors, which is mostly dance and song, and a performance within the medicine-lodge, which is mostly song, and in which there is no dancing. Let us first consider the performance which occurs outside.

CHARACTERS — DRESS.

The requisite characters are: *Hastséyalzi*, the Talking God or Yébitsai; *Tó'nenili*, the Water Sprinkler (Rain God), and a number of dancers, preferably twelve. Of these six represent yébaka or male divinities, and six, yébaäd or female divinities. Besides these the chanter and patient participate. The mask of *Hastséyalzi* is illustrated in "Navaho Legends," fig. 27. The yébaka have their bodies whitened, and are decorated, masked, and equipped as are those who appear in the dance of the *atsá'ei*, or first dancers. The yébaäd, or goddesses, are usually represented by small men and youths. The males thus acting are nearly naked like the yébaka; have their bodies daubed with white earth; wear silver-studded belts with pendant fox-skins, showy kilts, long woollen stockings, garters, and moccasins; but, instead of the cap-like masks of the yébaka, each wears a blue domino (illustrated in "Navaho Legends," fig. 28), which allows the hair to flow out behind. They have no eagle plumes on head, or on stockings, and no collars of spruce. They carry rattles and wands like those of the yébaka. Sometimes women and so-called hermaphrodites are found who understand the dance. When such take part, as they sometimes do, in place of small men and youths, they are fully dressed in ordinary female costume, and wear the domino of the yébaäd, but they carry no rattles; they have spruce wands in both hands. As has been said, there should be six yébaäd characters; but there is often a deficiency of the small men and youths, and when such is the case, arrangements are made to do with a less number.

That which is considered the typical or complete dance will first be described, and then the variations will be discussed. The dancers are dressed and painted in the lodge, and then proceed to the green-room or arbor, blanketed, to get their masks, wands, and rattles. When they are fully attired, they leave the arbor, and proceed to the dance-ground (fig. 1). The chanter leads, observing all the forms he used in conducting the *atsá'ei* (fig. 2); *Hastséyalzi* follows

immediately after the chanter ; the twelve dancers come next, all in single file, and *Tó'nenili* brings up the rear. Among the twelve dancers the first is a *yébaka*, the second a *yébaäd*, and thus the male and female characters follow one another alternately. As they march in the darkness, they sing in undertones, and shake their rattles in a subdued way.

When they reach the dance-ground between the two lines of fires, the chanter turns and faces them ; they halt ; the patient, warned by the call, as before, comes out of the lodge. They all now stand in the order shown in the diagram, fig. 3. The patient and chanter walk down along the line of dancers from west to east. As they pass, the chanter takes meal from the basket carried by the patient, and sprinkles it on the right arm of each dancer from below upwards. This done, the patient and chanter turn sunwise and retrace their steps to their original position west of and facing the line of dancers. Meantime the dancers keep up motions such as those made by the *atsá'lei* when they are sprinkled.

When the patient returns to the west, *Hastséyalí* runs to the east, whoops and holds up his bag as he did with the *atsá'lei* ; the dancers whoop, lean to the right, and dip their rattles toward the earth, as if they were dipping up water. *Hastséyalí* runs to the west, whoops and holds up his bag ; the dancers turn toward the east, and repeat their motions. They turn toward the west again. *Hastséyalí*, now in the west, turns toward the dancers, and stamps twice with his right foot as a signal to them ; they whoop and begin to dance and sing. Usually now the chanter goes into the lodge to superintend the singing, and the patient sits beside the meal-basket, near the door.

For a while they dance in single line, nodding their heads oddly, and facing around in different directions, each one apparently according to his own caprice. At a certain part of the song, the *yébaäd* move, dancing, a couple of paces to the north, and form a separate line, leaving the *yébaka* dancing in a line to the south. The position of the dancers at this time is represented by the following diagram, fig. 4. They dance only for a brief time in this position, when the two lines again intermingle, and they form a promiscuous group, the dancers facing in different directions, and moving around. After dancing thus for a little while, the *yébaäd* dance again to the north, and two lines are formed as before.

They dance thus for a while when, at another part of the song, the single *yébaka* and *yébaäd* who dance farthest west approach one another, and face east in the middle. Here the *yébaka*, or male, offers his left arm to the *yébaäd*, or female, much in the manner in which civilized people perform this act ; the *yébaäd* takes the prof-

ferred arm, thrusting "hers" through to the elbow; with arms thus interlocked they dance down the middle toward the east. Before they reach the eastern end of the lines, they are met by *Hastséyaltí*, who dances up toward them; they retreat backward, facing him; when they reach the west again, *Hastséyaltí* begins to retreat, dancing backward, and they follow him. When they reach the eastern end of the lines, they separate and take new positions, each at the eastern end of his or "her" appropriate line. Soon after they have begun to dance "down the middle," the second time, the pair now in the extreme west lock arms and dance east. As soon as the first couple separate, *Hastséyaltí* dances up to meet the second couple. All the evolutions performed by the first couple are now performed by the second. This is continued by each couple in turn until all have changed their places, and those who first danced at the west end of the line dance there again. White people witnessing this dance usually liken it to the well-known American contra-dance, the Virginia reel.

When all the figures of the dance proper, heretofore described, have been repeated four times, the *yébaäd* return from their line in the north, and a single line is formed of alternate *yébaka* and *yébaäd* facing west. *Hastséyaltí* whoops and places himself at the eastern end of the line; all face east, and, dancing in a lock-step, as closely packed together as the dancing will allow, they move to the east. When they get off the dancing-ground, they halt, give a prolonged shake of the rattles, whoop, and move away at an ordinary walk in silence, until they get beyond the glare of the fires, about midway between the dance-ground and the arbor. Here in the darkness they cool off, and breathe themselves for the next dance. They may take off their masks, and chat with one another, or with any one else.

All the acts described are performed in a most orderly and regular manner, without the slightest hitch, hesitancy, or confusion on the part of any of the participants. No orders or promptings are given. The dancers take their cue, partly from the acts and hoots of *Hastséyaltí*, but mostly from the meaningless syllables of the song they are singing. At certain parts of the song, certain changes of the figure are made.

When the dancers have rested for about five minutes, they return to the dance-ground in the same order in which they first came; but the chanter does not accompany them, neither does he sprinkle meal on them when they arrive on the dance-ground, unless the patient be a child. The chanter only leads, and, as a rule, only sprinkles meal on each group of dancers once, and that is when they make their first appearance.

Except when performing the dipping motion described, and when turning around, the veritable male dancer holds the upper arms hanging by the side, the forearms partly flexed, a gourd rattle in the right hand, a wand of spruce in the left. When a real woman enacts the part of the *yébaäd*, she holds both arms extended outward horizontally, the elbow bent at right angles, the forearms vertical, and a wand of spruce in each hand.

At those parts of the dance where men remain in one place they raise the right foot high, and hold it horizontally in marking time. At certain parts of the song they hold the foot raised for a period of two notes. When moving, also, the men lift the feet well from the ground ; but the women do not do this ; they shuffle along on their toes, lifting the feet but little.

The average duration of a figure, such as described, is five minutes, and that of the breathing-time is about the same. But on occasions, when many sets of dancers are prepared, and the programme for the night is crowded, the periods of rest are greatly shortened or altogether neglected. The dancers sometimes go but a few paces away from the dance-ground, when their song is done, and return immediately to begin a new song.

There is often no change in the general character of this figure all night. From the beginning, soon after dark, until the ending after daybreak, it may be constantly repeated, and the accompanying songs may be sung to the same tune and in the same cadence.

The most desirable number of repetitions for the dance is said to be forty-eight, when four sets of dancers each perform twelve times. This, it is said, was in old times the invariable rule. On such occasions each set holds the ground about two hours, and there is a pause of about half an hour between the final exit of one set and the first appearance of another. This gives us, with the work of the *atsá'ei*, an entertainment of ten hours' duration. But great variations are made from this standard, depending on the number of groups which have drilled themselves and come to the ground prepared to dance, also on the number of songs which each group may have composed and practised for the occasion. For the first set we have noted always twelve or thirteen dances ; but for subsequent sets we have sometimes noted higher numbers, up to twenty, — not always multiples of four and not always even numbers. When the night's programme was crowded, we have seen two sets perform completely within an hour ; then the rests were short or omitted. There may be six or more relays, and they may dance until perilously near sunrise.

The performances of *Tó'nenili*, the clown, next demand our attention. While the others are dancing, he performs various acts accord-

ing to his caprice, such as these : He walks along the line of dancers, and gets in their way. He dances out of order and out of time. He peers foolishly at different persons. He sits on the ground, his hands clasped across his knees, and rocks his body to and fro. He joins regularly in the dance toward the close of a figure, and when the others have retired, he remains going through his steps, pretending to be oblivious of their departure ; then, feigning to discover their absence, he follows them on a full run. He carries a fox-skin ; drops it on the ground ; walks away, as if unconscious of his loss ; pretends to become aware of his loss ; acts as if searching anxiously for the skin, which lies in plain sight ; screens his eyes with his hand, and crouches low to look ; imitates in various exaggerated ways the acts of Indian hunters ; pretends at length to find the lost skin ; jumps on it, as if it were a live animal he was killing ; shoulders it and carries it off, as if it were a heavy burden ; staggers and falls under it. Sometimes he imitates the acts of *Hastséyalti* ; tries to anticipate the latter in giving the signals for the dance ; rushes around with wands or skins in his hands in clumsy imitation of *Hastséyalti* ; in intervals between the dances goes around soliciting gifts with a fox-skin for a begging-bag, to which no one contributes. Thus with acts of buffoonery does he endeavor to relieve the tedium of the monotonous performance of the night. He does not always come regularly in nor depart with the regular dancers. His exits and entrances are often erratic.

There are some variations of the dance which have not been yet described. Sometimes a set of dancers is made up without any *yébaäd* characters ; then, instead of the dance down the middle, two men lock arms to dance along the north side of the line, and other changes are made to suit circumstances. Sometimes the number of *yébaäd* is less than six ; in this case some of them dance down the middle more than once. Portions of the song may be varied in length. If the song is longer than that given here, *Hastséyalti* may cause the dancers coming down the middle to retreat more than once to the west. On some occasions they are not required to retreat to the west at all, but dance directly down the middle, and then separate. There seems to be difficulty often in finding men and boys of suitable size to enact the part of the *yébaäd*, and even when present, they have been seen, as the work approached its conclusion, to become exhausted by the severe exercise, to throw themselves on the ground, and refuse to take part.

There is a variety of the dance called *béziton*, occasionally employed, which has not been carefully noted on the dance-ground, but which has been demonstrated in private to the author. In this, the hands are thrust far downwards and thrown backwards in time to

the song. The step is slower and more halting than in the regular form. As compared with the latter it bears somewhat the relation of *deux-temps* to *trois-temps* in our waltz.

In the element of music, the songs sung outdoors are much alike. To the ear untrained in music they sound quite alike. Even a musician, Sergeant Barthelmess, says of them: "In all the figures of the dance, the melody of the song remained the same." Yet it is apparent, from a study of the phonographic records, that some latitude is allowed the musical composer in framing these melodies. The author is not sufficiently versed in music to declare wherein they must agree and wherein they may differ. In "Navaho Legends" (pp. 283, 284) may be found the music of two different *naäk'haí* songs noted by Professor Fillmore from phonographic records. The male personators of female divinities sing in falsetto.

As for the language of the songs, it has little significance. They consist mostly of meaningless syllables, or of words whose meanings are forgotten. Yet many of these are all-important, and must not be changed or omitted. As before stated, some of them serve as cues to the dancers. There are changes made in the few significant words of the song; those of the first song after dark and of the last song in the morning are invariable; it is in the intervening songs that the modern Navaho poet is allowed to exercise his fancy. All the songs begin with these vocables "*óhohohó éhehehé*." In singing these the dancer in the west sings the first syllables "o" and "e" alone; in all the subsequent syllables the other singers join.

Following is the full text of a stanza of the first song:—

FIRST SONG OF THE NAÄK'HAÍ.

I.

1. Óhohohó éhehehé héya héya
2. Óhohohó éhehehé héya héya
3. Éo ládo éo ládo éo ládo nasé
4. Hówani how owow owé
5. Éo ládo éo ládo éo ládo nasé
6. Hówani how owoú owé
7. Hówani hówani how héyeyeye yéyeyáhi
8. Hówowow héya héya héya héya
9. Hówa howé héya héya héya
10. Óhohohó éhehehé héya héya
11. Óhohohó éhehehé héya héya
12. Hábi níye hábi níye
13. Há'huizánaha, s'hiwánaha.
14. Há'hayá' éaheóo éaheóo
15. S'hiwánaha, Há'huizánaha.
16. Há'hayá' éaheóo éheóo éaheóo caheóo.

The words in this stanza to which any significance is now assigned are those in the 13th and 15th verses, and the meanings of these are only traditional: "The rain descends. The corn comes up." The other three stanzas are the same as the first, except that in the second and fourth the significant words are placed in inverse order.

Sometimes, in the intervals that occur between the final disappearance of one set of dancers and the first appearance of the next set, *Hastséyalí* or some other of the masked characters go around among the spectators with a begging-bag, soliciting contributions, and receiving tobacco and other articles. He does not speak, but merely holds out the bag; when the contribution has been put in, he closes the bag, and utters his peculiar hoot.

So far we have described the work outside the lodge; it now remains to describe the work within it. The basket is "turned down" at night with many ritual observances. From the time it is turned down until the final ceremonials in the morning, the work consists of singing the songs of sequence of the rite in their proper order. The singing begins when the *atsá'lei* depart from the medicine-lodge in the evening, and continues until the song of the *atsá'lei* is heard outside. The moment the song outside ceases that in the lodge is resumed, and again the song in the lodge ceases the instant the singers outside are again heard. Thus, song is continued throughout the night, without interruption, either in the lodge or on the dance-ground, but never in both places together. There are many intricate rules connected with these songs, some of which have been learned; but there are many more which have not been discovered.

The first of the songs of sequence sung in the lodge is perhaps the most musical of the night. It is the first of the *Atsá'lei Bigín*, and alludes to the *atsá'lei* without naming him. The following is a free translation of the first stanza:—

1. Above it thunders,
2. His thoughts are directed to you.
3. He rises toward you,
4. Now to your house
5. Approaches for you.
6. He arrives for you,
7. He comes to the door,
8. He enters for you.
9. Behind the fireplace
10. He eats his special dish.
11. "Your body is strong,
12. Your body is holy now," he says.

The second stanza is the same, except that the first line is, "Below it thunders."

After the dancers have sung their last song outside, the singers



FIGURE 1. Diagram of Dancing Ground: *a* . . . *a*, fires; *b*, *b*, piles of wood; *c* — *c*, prepared dancing-ground. From lodge to arbor is about 100 paces; width of dancing-ground about 15 paces.

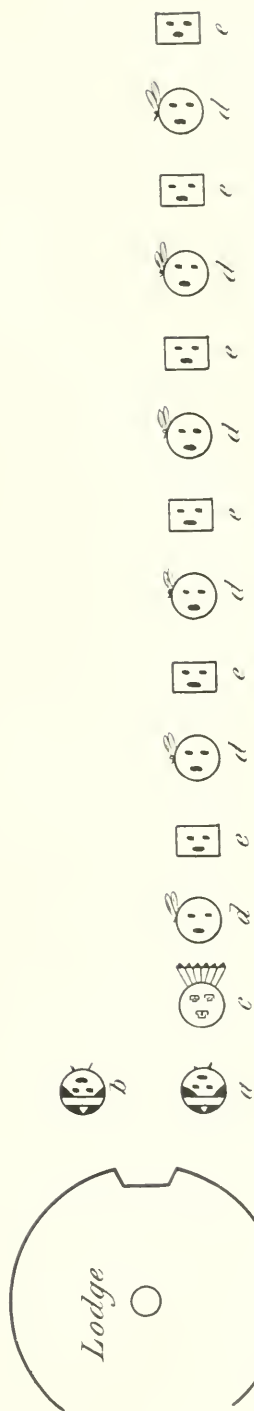


FIGURE 3. Diagrams of first position of dancers of the Naak/ai: *a*, chanter; *b*, patient (facing east); *c*, Vëbëai; *d*, male dancers; *e*, female dancers (facing west).

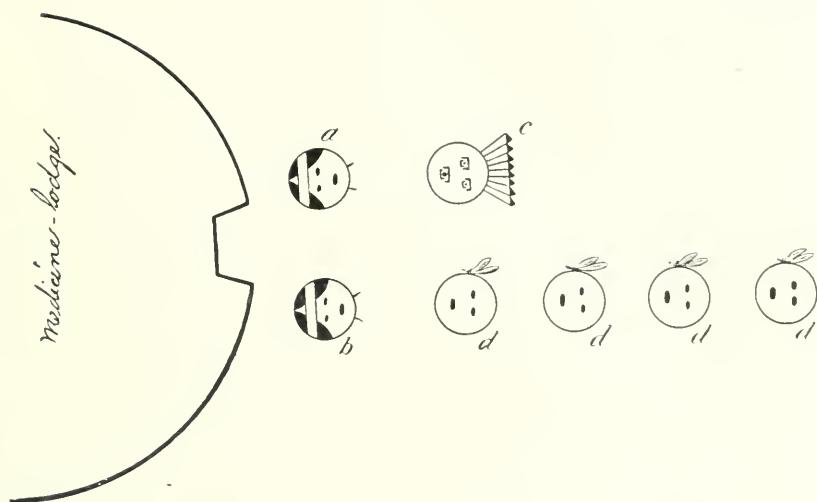


FIGURE 2. Diagram of first position of Atsá'ei or first dancers: *a*, chanter; *b*, patient; *c*, Yébitsai; *d* . . . *d*, dancers.

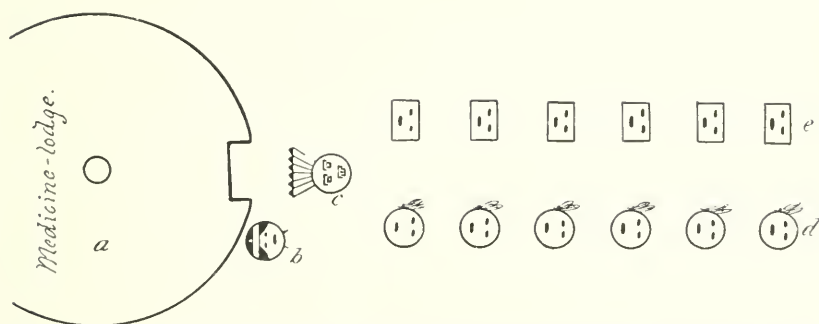


FIGURE 4. Diagram of position of dancers of the Naäk'zaí in two lines: *a*, lodge; *b*, patient; *c*, Yébitsai; *d*, line of male dancers; *e*, line of female dancers.

inside the lodge sing the four Béna *Hatáli* or Finishing Hymns. The following is a free translation of the last of these :—

I.

From the pond in the white valley (alkali flat) —
The young man doubts it —
He (the god) takes up his sacrifice.
With that he now heals.
With that your kindred thank you now.

II.

From the pools in the green meadow —
The young woman doubts it
He takes up his sacrifice.
With that he now heals.
With that your kindred thank you now.

At the pronunciation of a meaningless vocable (*niyeoóo*) in the refrain, the chanter puts his right hand under the eastern edge of the inverted basket which serves as a drum. (Illustrated in "Navaho Legends," fig. 16.) As the last verse of the song is uttered, he turns the basket over toward the west, makes motions as if driving released flies from under the basket out through the smoke-hole, and blows a breath after the invisible flies, as they are supposed to depart. During the singing of this song, an assistant applies meal to the lower jaw of the patient.

The next labor of the chanter is to unravel the drum-stick (illustrated in "Navaho Legends," fig. 40), lay its component parts in order, and give them to an assistant to sacrifice. While unravelling, the chanter sings the song appropriate to the act. When the stick is unwound, the chanter gives final instructions to the patient, and all are at liberty to depart.

According to these instructions, the patient must not sleep until sunset. Shortly before that time he returns to the medicine-lodge to sleep there, and this he must do for four consecutive nights, although he may go where he will in the daytime. Under the threatened penalty of a return of his disease, he is forbidden to eat the tripe, liver, heart, kidney, or head of any animal, or to eat anything that has floated on water. If an ear of corn or a melon has dropped into water, and floated, it must not be eaten. These taboos must be carefully observed until he attends a celebration of the rite of *don-astsihégo hatál*; then he may partake of the peculiar composite mess prepared on that occasion, and thereafter the taboos are removed.

Washington Matthews.

THE TREATMENT OF AILING GODS.¹

A LARGE proportion of the numerous myths which I have collected among the Navaho Indians of New Mexico and Arizona belong to a class which I call rite-myths. They pretend to account for the origin of ceremonies or for their introduction among the Navahoes. Some of them are of great length. I have one in my possession which contains nearly thirty thousand words, but others are quite short. The length of the story that you receive depends as much on the memory or knowledge of your informant as on the original amplitude of the tale. A shaman telling the story of the rite with which he is most familiar will have much more to say than when he is recounting the myth of a rite with which he is not familiar. In most cases some of the elements of the ceremony are given, but are never all told. In the short myth I am about to relate, although many observances — absurd to the Caucasian understanding — are described, they are probably not one tenth of those to be witnessed during the actual performance of the ceremony. I say this from my experience in the study of other rites and myths.

I shall relate to you now, in the words of a shaman, a brief myth of how a couple of the greatest divinities of the Navaho pantheon were taken ill and how they were successfully treated by a minor divinity; and when I have done you will thank the unnamed shaman for making the tale so short.

It is long since the Navahoes went to war; but in former days when we fought our enemies we often suffered from war diseases. Our young men know nothing of this. One who killed an enemy by striking him in the chest would get disease in the chest; one who killed his enemy by striking on the head would get disease of the head, and one who killed by wounding in the abdomen would get disease of that part.

Thus it came to pass that, in the ancient days, when the war-gods *Nayénčzğani* and *To'badžists'ini* had killed many of the Alien Gods, they got war diseases in many parts of their bodies. They suffered much and became so weak that they could not walk. Their friends tried all the remedies they could think of, but for a long time no cure was found.

At length some one said: "There is one dwelling at *Tse'sindiaí* (Black Standing Rock) named *Dóntso* (an insect) who knows of one who can cure war disease." So the people lay in wait for *Dóntso* and caught him. "Who is it that can cure the war disease?" they

¹ Read at the Twelfth Annual Meeting of the American Folk-Lore Society, Baltimore, Md., December 28, 1900.

asked. "I dare not tell," said *Dóntso*; "it is one whom I fear, who does not like to have his power known." But the people persisted and persuaded and threatened till at last *Dóntso* said: "It is *Hastsészini* (Black God), the owner of all fire. But never let him know it was I who revealed the secret, for I fear his vengeance."

On hearing this, the people got a sacred buckskin, filled it with jewelled baskets, precious stones, shells, feathers, and all the treasures the gods most prize, and sent the bundle by a messenger to *Hastsészini*. When the messenger entered the house of the fire-god he found the latter lying on the ground with his back to the fire—a favorite attitude of his. The messenger presented his bundle and delivered his message; but the fire-god only said, "Begone! Go home, and take your bundle with you."

The messenger returned to his people and told the result of his errand. They filled another sacred buckskin with precious things and sent him back with two bundles as a present to Black God; but the latter never rose from the ground or took his back from the fire. He dismissed the messenger again with angry words. Once more the messenger was sent back with three bundles and again with four bundles of goods tied up in sacred buckskins; but the god only bade him begone, as he had done before. When he returned to his people he found them singing.

Now *Dóntso* appeared before them and asked them what they had offered the fire-god. They told him, and added: "We have offered him great pay for his medicine, but he refuses to aid us, and sends our messenger away with angry words." "He is not like other gods," said *Dóntso*; "he is surly and exclusive. Few of the holy ones ever visit him, and he rarely visits any one. He cares nothing for your sacred buckskins, your baskets of turquoise and white shell, your abalone and rock crystal. All he wants is a smoke, but his cigarette must be made in a very particular way." And then he told them how to make the cigarette sacred to *Hastsészini* [a recital which I shall spare my hearers]. But he made the people all pledge secrecy. He lived with the fire-god, and thus he came to know how the cigarette should be made and how it should be given to the god.

Three messengers now went to *Hastsészini*. Two remained outside, and one went in to deliver the cigarette, and thus he gave it: He carried it from the right foot of the god, up along his body, over his forehead, down his left side, and laid it on his left instep. Shading his eyes with his hand, the god gazed at the cigarette on his instep. He picked it up, examined it on all sides, and said angrily: "Who taught you to make this cigarette? No one knows how to make it but *Hastíniazi* (Little Old Man) and *Dóntso*. One of these must have taught you." The messenger replied: "I made

it myself according to my own thoughts. No one taught me. *Dóntso* dwells above you and watches you day and night; he never leaves you." *Hastsésini* examined the cigarette again, inhaled its odor four times, and said: "*Láa!* It is well! This is my cigarette. Stay you and show me the way I must travel. Let the other messengers go home in advance. I shall get there on the morning of the third day." But they begged him to start that night. He bade the messengers who went in advance to kill a deer with two prongs on each horn, and to boil it all for a feast. When they returned to their home, they told what *Hastsésini* had said to them, and the people got all things ready as he had directed.

Next morning the Black God left his home, went about half way to *Nayénčzga*'s house, and camped for the night. Many people came to his camp and held a dance there. There were birds among them, for in those days birds were people. And because of this occurrence now, in our day, when *Hastsésini* camps at night on his way to the medicine-lodge, the people go to his camp and hold a dance.

On the morning after this dance, all left for the house of sickness and got there at sunset. Before they arrived they began to shout and to whoop. The Navahoes in these days shout and whoop, and they call this shouting *altásitse*. A party from *Nayénčzga*'s house, when they heard the shouting, went out to meet the returning party, and they had a mock battle, in which *Hastsésini*'s party seemed victorious. Such a mock battle we hold to-day in the rites.

When *Hastsésini* and his party arrived at the lodge there was a feast of the venison. Then the ailing gods said they wished to go out of the lodge. Previously, for many days they had to be carried out; but now they were only helped to rise, and they walked out unaided. The people who came with *Hastsésini* now went out and began to sing. The Black God was there; he had not yet entered the lodge. But when the people came out he joined them, and when they returned to the lodge he entered with them.

They now burned materials and made two kinds of mixed charcoal. The first was made of pine bark and willow. The second was composed of five ingredients, namely: *tsildilgi* (a composite plant, *Gutierrezia euthamiae*), *tlo'nastázi* (a grama-grass, *Bouteloua hirsuta*), *tsé'aze*, or rock-medicine (undetermined), a feather dropped from a live crow, and a feather dropped from a live buzzard. They made four bracelets for the patients, each out of three small yucca leaves plaited together. Then they prepared for each seven sacred strings called *wolthád*, such as are now used by the shamans, and are so tied to a part that with a single pull they come loose. They pounded together cedar leaves and a plant called *thágiitsin* and made

of these a cold infusion. All present drank of this infusion, and the patients washed their bodies with a portion of it. They applied the *wolthád* to different parts of the patients' bodies, proceeding from below upwards, viz: feet, knees, hands, and head. While they were tying these, the Black God entered and song was begun. When the singing was half done, the patients and all present drank again of the cold infusion, and the patients washed their bodies with the residue. Assistants next touched each of the ailing gods with black paint made of the second charcoal, on the soles, the palms, on each side of the chest, on each side of the back, over the shoulder-blade, and painted the throat. They greased the bodies of the gods with a big lump of sacred fat, and over this coating of grease they rubbed the first charcoal until the bodies looked as black as that of *Hastsézini* himself. But they painted the faces with grease and red ochre, and they spotted each cheek in three places with specular iron ore. They put on each a garment called *kátaha* *hastsé* [worn diagonally like a sash]; they tied on the yucca bracelets, and tied a downy eagle-feather, plucked from a live eagle, to each head. The two who painted the patients got for a fee four buckskins each. They placed gopher manure in the moccasins of the ailing gods, and then put the moccasins on. They put strings of beads around their necks. They gave to each a bag of medicine, out of the mouth of which stuck the bill of a crow. They began to sing, and sent the *tantési* (patients) forth from the lodge.

The patients went to a place where lay the scalp of an enemy on which ashes had been sprinkled. Each picked the scalp four times with the crow's bill from his medicine-bag. Then they went to a distance from the lodge and "inhaled the sun." They did not then return to the medicine-lodge, but each went, as he was instructed, to his home, where a mixture of gles (white earth) and water was already prepared for him. Each dipped his hand into this, and marked on the shins, thighs, and other parts of his body the impress of his open hand in white. They partook of corn pollen, the first food they had eaten during the day, and they arose and walked around, happily restored. It was beautiful above them. It was beautiful below them. It was beautiful before them. It was beautiful behind them. It was beautiful all around them.

At sundown *Hastsézini* left for his home, and the war-gods went back to the medicine-lodge. The people sang all night, and beat the basket-drum. As was done to the gods then, so would we do to-day, if one among us got the war-disease.

Washington Matthews.

THE SHOSHONEAN GAME OF NĀ-WĀ-TĀ-PI.¹

DURING the months of May, June, and July of 1900, I made, on behalf of the Department of Anthropology of the Field Columbian Museum, an extended collecting expedition through several of the Western States. One of the chief objects of my journey was to secure ethnological specimens from some of the Shoshonean tribes, which great stock, with the exception of the Hopi division, was practically unrepresented in the museum. Being accompanied by Mr. Stewart Culin, of the University of Pennsylvania, it was only natural that particular attention should have been paid to the subject of games. We had not proceeded far on our journey before it became perfectly evident that much yet remains to be learned concerning this very interesting and important subject. Indeed, during the three months, many suggestive variations of games already extensively known and studied were discovered, the presence of certain games not hitherto reported among tribes was determined, and finally a few games were unearthed which, so far as I am aware, have never before been described in anthropologic literature. Into this last category falls the game which forms the subject of this paper.

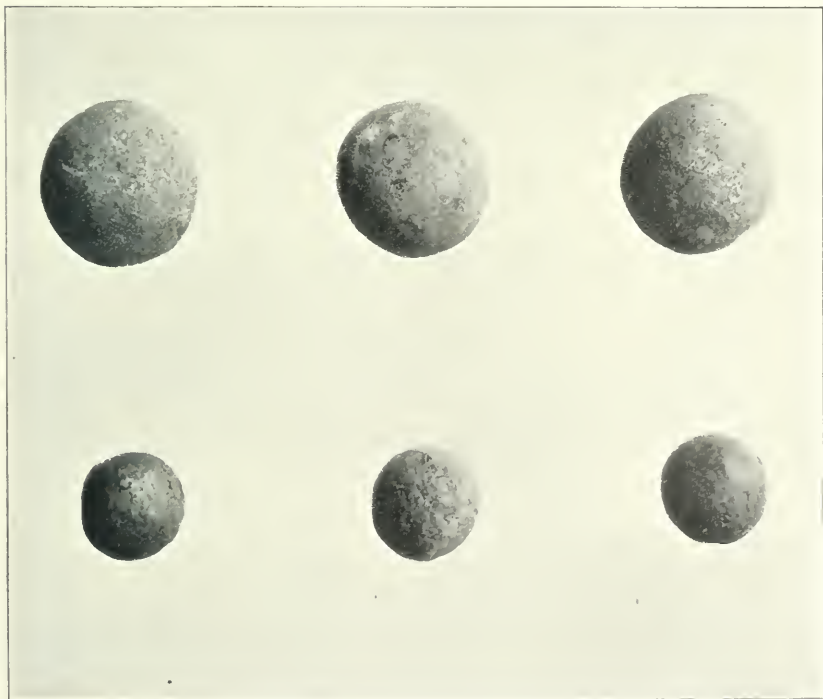
The first encounter made of this game was among the Shoshoni of the Wind River Reservation, Wyoming. It is neither more nor less than a contest among women of their skill of juggling in the air two or more balls made of mud or cut from gypsum. Occasionally rounded water-worn stones are used. The Shoshoni name for the game is *nā-wā-tā-pi ta-na-wa-ta-pi*, meaning to throw with the hand. The usual number of balls used is three, although two or four may be used. The object is to keep one or more of the balls, according to the number used, in the air by passing them upward from one hand to the other, and vice versa, after the fashion of our well-known jugglers. The balls (see Pl. I.) are about an inch in diameter, and are painted according to the fancy of the owner, one of the sets collected having been painted blue, another red, while a third set was white.

Contests of skill with these balls are occasions of considerable betting among the women, stakes of importance often being wagered. The usual play of the game is when two or more women agree upon some objective point, such as a tree or *tipi*, to which they direct their steps, juggling the balls as they go. The individual who first arrives at the goal without having dropped one of the balls, or without having a mishap of any sort, is the winner of the contest.

¹ Read at the Twelfth Annual Meeting of the American Folk-Lore Society, at Baltimore, Md., December 28, 1900.



Two sets of gypsum balls used in the Shoshonean game of Nă-wá-tă-pi.



Two sets of clay balls used in the Paiute game of Nă-wá-tă-pi.

We were not so fortunate as to see an actual contest among the women of their skill in juggling these balls, but enough was seen at the hands of the women from whom the sets were obtained to make it perfectly evident that they were expert in the matter, and possessed such control over the movement of the balls as could come only from long practice. All Shoshoni who were interrogated on this point declared that the art of juggling had long been known by the women, and that before the advent of the whites into Wyoming contests for stakes among the women was one of their commonest forms of gambling.

This game was also observed among the Bannocks, the Utes, and the Paiutes (see Plate II.), and it is quite likely that it is known among all the tribes of the Shoshonean stock. Its presence among tribes of other stocks has not yet been noted.

George A. Dorsey.

LEGENDS OF THE SLAVEY INDIANS OF THE MACKENZIE RIVER.¹

I. THE LONG WINTER.

BEFORE the present state of the world was established, and when there were as yet no men, a very long winter set in. The sun was never seen, the air was dark, and thick clouds always covered the sky and hung low down. It snowed continually. After this had lasted three years, all the animals were suffering very much from want of food and still more from want of heat. They became greatly alarmed. A grand council was held, which beasts, birds, and fishes attended. It was noticed that no bears had been seen for three years, and that they were the only creatures which did not go to the council.

The meeting decided that the great thing was to find out what had become of the heat, whose long absence was the cause of all their sufferings, and if possible to bring it back again. In order to do this they resolved that as many of them as possible, representing all classes, should go on a search expedition to the upper world where they thought the heat was detained. When the council broke up they all set out, and after much travelling far and wide through the air, some of them were fortunate enough to find the door or opening to the upper regions, and they went in. Among those which were fortunate enough to get in were the lynx, the fox, the wolf, the carcajou, the mouse, the pike, and the mari (dogfish or fresh-water ling). After exploring for some time they saw a lake and beside it a camp with a fire burning. On going to the camp they found two young bears living there. They asked the cubs where their mother was, and were told she was off hunting. In the tipi a number of full, round bags were hanging up. The visitors pointed to the first one and asked the young bears, —

“What is in this bag?”

“That,” said they, “is where our mother keeps the rain.”

“And what is in this one,” pointing to the second bag.

“That,” they answered, “is the wind.”

“And this one?”

“That is where mother keeps the fog.”

“And what may be in this next one?”

“Oh, we cannot let you know that,” said the cubs, “for our mother told us it was a great secret, and if we tell, she will be very angry and will cuff our heads when she returns.”

¹ Read at the Twelfth Annual Meeting of the American Folk-Lore Society at Baltimore, Md., December 28, 1900.

"Oh, don't be afraid," said the fox, "she will never know that you told us."

Then the cubs answered, "That is the bag where she keeps the heat."

The visitors had ascertained what they wanted, and they all went out of the tipi to hold a consultation. It was decided to retire to a distance, as the old bear might return at any time. But first they advised the young bears to keep a lookout for any deer (caribou) which might come to the opposite shore of the lake.

It was resolved that the lynx should go round to the other side of the lake, turn into a deer, and show himself so as to attract the attention of the young bears. Meantime the mouse was to go into the bear's canoe and gnaw a deep cut in the handle of her paddle close to the blade. The others were all to conceal themselves near the bear's tipi. The scheme proved successful. When one of the little bears saw the supposed buck across the lake he cried out, "Mother, mother, look at the deer on the opposite shore." The old bear immediately jumped into her canoe, and paddled towards it. The deer walked leisurely along the beach pretending not to see the canoe, so as to tempt the bear to paddle up close to him. Then all at once he doubled about and ran the opposite way. The bear hastened to turn her canoe by a few powerful strokes, throwing her whole weight on the paddle, which broke suddenly where the mouse had gnawed it; and the bear, falling at the same time on the side of the canoe, upset herself into the water. The other animals were watching the hunt from the opposite side, and as soon as they saw the bear floundering in the water, they ran into the tipi, pulled down the bag containing the heat, and tugged it, one at a time, through the air towards the opening to the lower world from which they had come. They hastened along as fast as they could, but the bag was very large, and none of them were able to keep up the pace very long; but whenever one became tired out, another would take the bag, and so they all hurried along at a rapid rate, for they knew that the bear would soon get ashore and return to her tipi, and that when she discovered her loss she would make haste to follow them. Sure enough, she was soon in hot pursuit, and had almost overtaken them before they reached the opening to the underworld. By this time the stronger animals were all exhausted, and now the mari took the bag and pulled it along a good way, and finally the pike caught it up and managed to get it through the hole just as the bear was upon the party. But every one of them passed safely through at the same time, and the moment the bag was within the underworld all the animals seized upon it and tore it open. The heat rushed out and spread at once to all parts of the world and quickly thawed the vast

accumulation of ice and snow. Its rapid melting flooded the earth, and the water rose till it threatened to drown all the animals which had survived the long winter. Many of them saved their lives by climbing up a particularly big tree which was much taller than any of the others in the woods. There was also a high mountain which others reached and were saved. The poor beasts now cried loudly for some one to remove the water, and a great creature, something like a fish, appeared and drank it until he became as large as a mountain. So the dry land returned, and as summer had come again, the trees and bushes and flowers which had been covered by the ice leaved out once more, and from that time till now the world has always been just as we see it at the present day.

II. THE GUARDIAN OF THE COPPER MINE.

Many years ago, a woman of the Yellow (or Red) Knife tribe got separated from her people and was left at the edge of the woods, from which the open lands stretch away to the north. She was found by a party of Inuits, who took her with them to the salt sea on the other side of the open country.¹ Having reached the sea, they took her across it in a boat made of skins, to a country still farther away.

She was in that country for several winters, but became very tired of it, and longed to see her own people once more. One day in spring she was sitting on the shore looking south across the water and crying for her people. A friendly wolf came towards her, wagging its tail. "My poor woman," said the wolf, "why do you cry?" At the same time he licked the tears from her cheeks. She told him she wished to cross the sea, so that she might try to walk to her own tribe. "I can help you to do that," said the wolf. "But," the woman answered, "you have no boat." "Never mind, follow me," was the reply. She followed him along the shore for some distance, and then he commenced to wade out into the water. He knew the shallow places for crossing the sea. The woman found the water not too deep. In some parts it was not much above her ankles. She got safely to the south side, and the wolf returned by the way they had come. She then started to walk over the open country. After travelling thus all alone for two moons she came to a river and sat down upon its bank. Among the stones at her feet she saw some pieces of red metal. She selected a thin one and made it into a bracelet, which she polished till it looked very beautiful, and then

¹ The Indians of the far north imagine that the whole sea consists of the long channel formed by Dolphin and Union Straits, Coronation Gulf, Dease Strait, etc., and they speak of the north and the south side of the sea as they would of the opposite shores of a large lake.

put it upon her arm. She then continued her journey toward the south. For several days after leaving the place where she found the red metal she set up a stone for a mark here and there on the tops of the hills, so that if she ever came that way again she might be guided to the exact spot by these private marks.

She walked for many days more towards the south, and then saw some tipis which looked like those of her own people. Approaching them cautiously, so as not to be seen, she satisfied herself that the people living in the tipis belonged to her own tribe. She then entered one of the lodges, tired and hungry, and was well received. The occupants gave her food, and she then lay down and slept. When she awoke she found the women of the tipi examining the shining bracelet on her arm. They asked her where she had got it, and were told that she had made it herself from a piece of red metal picked up a long way off, but she said she would go with them to the place in the spring. When the winter had passed, a number of the men of the band proposed to go to the red metal mine, and when they started she accompanied them as guide. They travelled back in the direction in which she had come, and as they approached the place she recognized the private marks she had set up, but said nothing about them to the men.

They camped at the spot and gathered a number of pieces of the metal to take back with them, but before starting on the return journey they insulted her and treated her so badly that she refused to go back with them, but resolved to stay always at the mine in order to guard it. So she sat down upon it, and the men went away.

About ten years afterwards a second party of men came to the spot and found that about half of her body had sunk into the ground. Another ten years had passed before the Indians again visited the place. Only her head then remained above the surface. It was thirty or forty years after the first visit when the last party went there, and she had then sunk entirely out of sight, pressing the mine down beneath her. Since that time many have searched for the treasure, but none have found it, because it is buried.

Robert Bell.

KENTUCKY FOLK-LORE.

ON numerous botanical collecting trips through Southern Kentucky, I have found that there still prevail many of the superstitious ideas of a less civilized age. Implicit faith is placed in signs, or "tokens" (as one quaint old woman termed them), omens and charms, even by very sensible, well-informed people. One wonders what the schoolmaster has been about all these years, or whether, despite his efforts, these ideas are bound to survive and always retain a niche in the minds of sensible people.

Many of the ideas given below are common to people of other States, but the greater part of them are peculiar to this section, and have probably never before appeared in print.

Following are some of the weather proverbs I have heard here : —

Fruit is never killed by frost in March. Nor is it killed during the light of the moon.

Remove your flannels on the first day of May, and you will not take cold.

If locusts (cicadas) are noisy, it is a sign of dry weather.

Whirlwinds of dust are a sign of dry weather.

It never rains at night during July.

If the sun shines while it is raining, it will rain again the following day.

There will be frost just three months after the first katydid is heard.

Birds and hens singing during rain indicate fair weather.

If roosters crow when they go to roost, it is a sign of rain.

When the coal smoke and gas puffs out into the room with a singing noise, it is a sign of snow.

The first thunder in the spring awakens the snakes.

A common expression when the first robin is seen in the spring is: "You'll be looking through glass (ice) windows yet!"

The sun always shines brightly some time on Friday and Saturday.

If the weather clears off during hours of darkness, it will rain again in thirty-six hours.

When chickens get on the fence during a rain and pick themselves, it is a sign of clear weather.

When the rain gets thick and heavy, almost like mist, it will turn cold.

If a rainbow bows over a house, there will be a death in that house.

Stretch a yarn string over beans and other young plants in the early spring, and they will not be injured. The frost will collect on the yarn, and the plants will not be touched.

It always rains for five days in succession after an eclipse of the sun.

If a "Bob-white" only says "Bob" once (that is, does not repeat the first note), there will be rain.

Cool weather in May is called "blackberry winter;" and if it is cool when the dogwood blooms, it is styled "dogwood winter."

If taken sick any time in March that has two new moons, the patient will die.

When the rain-drops stand on the trees, it will rain again. When they drop off, it will stop raining.

It always clears off at milking-time.

It never rains as hard at three o'clock in the afternoon.

"Rain from the east rains three days at least."

If the sun sets in a cloud on Sunday, it will rain before Wednesday. If on Wednesday, it will rain before Sunday.

Many gnats and flies are a sign of rain.

If the clouds open before seven and shut up again, it will rain before eleven.

"Open and shet is a sign of wet."

If the stars are thick, it is a sign of rain.

If dark clouds arise in the west at sunset and then fall back, it will rain; if they disperse, it will not.

When the peacocks cry a great deal in winter, it is a sign the cold weather is over. When they run along the ground crying, it will rain.

If it rains before seven, it will clear off before eleven.

If there is lightning in the north, it will rain in twenty-four hours.

Lightning in the south means dry weather.

Three white frosts and then a rain.

The following are some of the ideas entertained, not only by negroes, but by all classes of people, in regard to charm-healing:—

A brass ring worn on the left thumb prevents rheumatism.

A leather band worn around the wrist prevents cramp.

To have your ears pierced, or to wear earrings, prevents sore eyes. (It is not unusual to see countrymen and negro men wearing earrings.)

To cure a bone-felon, have a person, who, before he was seven years old, has held a mole till it died, hold the finger for one half hour.

For warts, steal a dish-rag and hide it in a stump. Also, pick the wart with a needle, and put the blood on a piece of paper, then hide this till the paper decays, when the wart will disappear. Still another is to put the blood on a grain of corn, — in the crease at the side of the grain, — and feed it to a fully grown chicken. Also to spit on the wart, and rub it seven times upward with the finger while one

chants a hocus-pocus rhyme. Another cure is to tie as many knots in a string as there are warts, and bury it under a stone. Warts are thought to be caused by handling a toad.

If a person who has never seen his own father will look in the mouth of a child who has the thrush it will effect a cure. It is said that in the mountains intelligent (?) women take their babies miles on horseback, through heat or cold, to have some one, who has never seen his father, blow in their mouths for the thrush.

Rheumatism is treated with pole-cat grease, or red-worm oil.

March snow, or bottled snow-water, is used for sore eyes; and a snail, or slug, is placed on the gum for the toothache. An old woman, with great earnestness, told me of this last remedy, and also added, "If you take a 'Bess-bug' (a large black beetle) and cut off his head one drop of blood will flow, this will cure the earache *every time*."

For toothache a "faith doctor" wrote the following words, "galla, gaffa, gassa," on the wall. With a nail he pointed at each letter of the words, at the same time asking the sufferer if the tooth felt any better. When he reached a letter where the tooth was said to be better he drove the nail in and the tooth ceased aching.

To "take out fire" (cure burns) he wet his forefinger with spittle, and gently rubbed over the burned places, repeating some "ceremony."

To cure bots in horses, he rubbed the animal nine times from the tip of its nose to the end of the tail, repeating some lingo, then slapped the horse on the side. When this story was told to me, it was added that "the horse would be up and eating grass in half an hour." It is believed that if a man teaches a man this "ceremony," he will lose his power to cure; but he can teach a woman the words.

To stop hemorrhages, this same "faith doctor" has a second person repeat, with the patient, the following text from Ezekiel: "And when I passed by thee, and saw thee polluted in thine own blood, I said unto thee, Live."

I have been told by reliable persons that, in the mountains, hemorrhages are checked — or supposed to be — by laying an axe under the bed of the patient, and erysipelas by "striking fire" over the patient's head.

Glandular swellings are treated with two-year-old marrow taken from the inferior maxillary of a hog.

Boils are treated with a poultice of mud-dauber's nests.

Sprains are treated with goose-grease.

Chicken-pox is treated with the water in which the feathers of a black chicken are boiled. This is founded on the belief, no doubt,

that the disease is contracted from a chicken, and that "the hair of the dog is good for the bite."

For "fallen palate," the hair on top of the patient's head is grasped and pulled "till it pops," the patient at the same time being made to swallow twice.

Toothache is relieved by making the gums bleed and taking the blood on a long cotton string. This is tied around a dogwood-tree at the place where an incision has been made in the bark.

For nose-bleed, a yarn string is worn around the left little finger, or a certain gristle is taken from a hog's ear and worn as a preventive.

Buckeyes carried in the pocket are a preventive of rheumatism.

Many of the negro superstitions are quite interesting. An old philosopher told me with great gravity: "If you want peppers to grow, you must git mad. My old 'oman an' me had a spat and I went right out and planted my peppahs an' they come right up!" Still another saying is that peppers, to prosper, must be planted by a red-headed, or by a high-tempered, person. The negro also says that one never sees a jay-bird on Friday, for the bird visits his Satanic majesty to "pack kindling" on that day. The three signs in which the negroes place implicit trust are the well-known ones of the ground-hog's appearing above ground on the second of February; that a hoe must not be carried through a house or a death will follow; and that potatoes must be planted in the dark of the moon, as well as all vegetables that ripen in the ground (and that corn must be planted in the light of the moon).

Feed gunpowder to dogs, and it will make them fierce.

A negro will not burn the wood of a tree that has been struck by lightning, for fear that his house will burn, or be struck by lightning.

If a bird flies into a house, it brings bad luck. If a crawfish, or a turtle catches your toes, it will hold on till it thunders.

When a child, I was told by a black nurse that if a bat alights on one's head, it would stay till it thundered. This was so terrifying that even now I have an unnecessary fear of being clutched by a bat.

To make soap, stir it with a sassafras stick, in the dark of the moon.

Snakes will not come about a garden where gourds are grown.

Boil a biscuit with cabbage, and there will be no odor.

When cooking onions, place a pan of water over them, and there will be no odor.

If you kill the first snake you see in the spring, you will overcome all your enemies that year.

You must not cut a baby's nails before it is a year old; you must bite them off.

A ring around the moon indicates bad weather, which will last as many days or begin in as many days as there are stars inclosed in the circle.

Only a fool can grow gourds.

If you burn the bread, your sweetheart is thinking of you.

It is bad luck to have weeds grow about the house.

If you drop the dish-cloth, it will bring a caller.

It is bad luck not to leave the room by the same door you enter.

Martens go south the fifteenth day of August.

If a young child marks the furniture, it will soon die, — “it is marking itself out of the world.”

If a dog howls in front of a house it is a sign of death.

Eat a buckeye and your head will turn round.

The young people in the country can tell you quite as many “signs.” Here are a number of them :—

To sit on a table is a sign you wish to marry, while to stumble when going upstairs is a sure sign you will receive a letter.

If your ears burn some one is talking ill of you, while if your hand itches you will receive a present, or shake hands with a stranger.

If your right foot itches, you are to go on a journey ; if the left, you are going where you are not wanted.

When your nose itches, some one is coming. If it is when you are away from home, you may know you are wanted at home.

If your right eye itches, you will cry ; if the left, you will laugh.

If you sing before breakfast, you will cry before night.

If your apron or shoe comes untied, your sweetheart is thinking of you.

If a bunch of straw comes out of a broom when sweeping, name it and place it over the door, and the person named will call. If the broom falls across the doorway, some one will call.

It is extremely bad luck to step over a broom ; if you do this, you must immediately step over it again backwards.

If a bride drops the wedding ring before or during the ceremony, it is a bad omen.

One must not give a friend a knife or other sharp instrument, as it “cuts love.”

A common thing with young girls, when they spend their first night in a room, is to name each of the four corners for as many beaux. The corner first looked at in the morning will bear the name of the accepted suitor.

You must not turn a log of wood over in the fire, or you will have bad luck ; and if a chunk falls down, you must not turn it around when you replace it. If you spit on it, and name it for your sweetheart when you replace it, he will come ere it burns out.

If the fire roars, there will be a quarrel in the family.

If two hens fight, two ladies will call.

Catch a butterfly, and bite its head off, and you will have a dress the color of the butterfly; while, if you find a "measuring-worm" (caterpillar) on your dress, you will have a new garment of the same color.

If you see a hairy caterpillar (called "fever-worms" in some sections of the country), spit on it, and it will save you a spell of fever.

"Where the spider webs grow, no beaux don't go."

If you can make your first and little finger meet over the back of the hand, you will marry.

Count ninety-nine white horses and a white mule, and the first person you shake hands with you will marry.

Spit over your little finger when you see a white horse, and your wish will come true.

Look at a new moon over your left shoulder, and make this wish, —

New moon, new,
Let me see
Who my future husband is to be;
The color of his hair,
The clothes he is to wear,
And the happy day he is to wed me.

The new moon must never be seen through the trees when making a wish.

A custom known as "sweating eggs" is as follows: Place an egg in front of an open fire at night, and sit in front of it without speaking. Your future "to be" will come in and turn the egg when it is hot. Of course, many pranks are often played on the credulous.

A "dumb supper" is sometimes given. Not a word is spoken by the guests or the hostess during the entire evening. That night, each one who fails to speak will dream of his or her "intended."

The night of the 30th of April spread a handkerchief in a wheat field, and in the morning the name of your future husband or wife will be written in the corner.

Hold a looking-glass over a spring early in the morning of the first day of May, and you will see your future sweetheart's face reflected in the water.

When paring an apple, if the paring does not break, throw it over your left shoulder, and it will form the last initial of your sweetheart's name.

Beat up an egg and add as much salt as you can, stir and eat this before going to bed, and you will dream of your sweetheart, who will come and bring you a drink of water.

If a butterfly comes into the house, a lady will call wearing a dress the color of the butterfly.

When you see the first star in the evening, repeat the following rhyme, then spit over your left shoulder, and your wish will come true :—

Star light,
Star bright !
The very first star I have seen to-night,
I wish I may,
I wish I might
Have the wish I wish to-night.

When you see the first robin in the spring, sit down on a rock, take off your left stocking, turn it wrong side out ; if you find a hair in it, your sweetheart will call to see you. (A negro superstition.)

If a rabbit, or squirrel, runs from the right across the road in front of you, it is a sign of good luck ; if from the left, you will have bad luck.

If you see grains of corn in the road, company will come ; and if you cover them over, it will be a stranger who comes.

In moving, you must not take a cat or a broom.

You will have bad luck if you mend a garment while wearing it, unless you hold a straw in your mouth.

If, in planting corn, you skip a row, there will be a death in the family.

If a lightning-bug comes into the house, there will be one more or one less to-morrow, — some one will go or some one come.

If you knock down a mud-dauber's nest, you will break your dishes.

When combing your hair, if the comb falls behind you, it is a sign of trouble.

To sneeze at the breakfast table is a sign of death ; and to sneeze before breakfast is a sign you will see your sweetheart before Saturday night.

It is bad luck to bring fire where there is fire (coals from another fire), or to have a black cat follow you, or to kill a cat. A woman told me, with great earnestness, that her brother killed a cat, and the next day he found that a valuable mule (one he expected to sell that day for two hundred dollars) had "hung hisself in a grapevine, so he never killed no more cats."

The same woman believes that May butter will make ointment that will cure any ill, and that it never grows rancid.

I have heard the expression, "Wide thumbs will spin gold" (make or earn gold).

To dream of muddy water is a sign of trouble, and of clear water,

the reverse. To dream of the dead is to hear from the living. Many people of education and refinement believe in these last signs, as well as many others, and though apparently ashamed of them, yet would not think of violating them. There are many families who believe that certain dreams are peculiar to themselves. Thus, a lady believes that to dream of a certain pearl brooch she owns is followed by a death in the family. Another says that a dream of runaway horses is followed by trouble.

The superstitions in regard to the number thirteen, and about beginning a journey or a piece of work on Friday, are, of course, generally believed.

A common saying is that you must not watch a friend out of sight, or you will never see him again.

If one starts away, and turns back, he must sit down, or make a cross mark, before leaving again.

If two persons utter the same word at the same moment, they must lock little fingers, and, without speaking, make a wish.

I have known persons to wear a garment all day that they had put on wrong side out rather than to reverse the luck by changing it.

If you break a mirror, you will have seven years' bad luck; and if you let a baby under a year old look in a mirror, it will die.

If you drop a knife or scissors so that they stand in the floor, it is a sign some one is coming.

You must not place your bed with the head to the west, as that is the way they bury the dead.

If two persons are walking together, they must not let a third pass between them, or go on opposite sides of a tree, or they will have a "falling out."

If you sit in the sun, and look at a yellow caterpillar, you will have a chill.

If you find an Indian arrow, put it in the chimney, and the hawks will not kill the chickens.

Locust-trees are more often struck by lightning than any others.

Fishermen think it brings bad luck to step over the pole, and to spit on the bait brings good luck.

A common saying is:—

Wind from the south, hook in the mouth;

Wind from the east, bite the least;

Wind from the north, further off;

Wind from the west, bite the best.

The posts of a rail fence will sink in the ground if not set in the dark of the moon. A house should be shingled in the dark of the moon. A man said that he cut some shingles, and piled them in the woods to weather. He shingled one half of the barn in the light

of the moon, and finished the other side in the dark of the moon, — “the light side ripped up (warped), while the dark did not.”

You must sow cotton and cabbage seed the 9th of May, and turnip seed the 25th of July.

Plant cotton among your cucumber plants, and insects will not attack your cucumbers.

Place corn-bread crumbs about your cucumber plants. It will attract the ants, and these will destroy the cucumber bugs.

Mulberries are poisonous during the time of the seventeen-year locust.

Hogs fed on apples make the sweetest meat, and when fed on beechnuts, the meat is all fat.

Place a horse-hair in water, and it will turn into a worm.

I save the most ridiculous till the last : —

If the inmates of a rat-infested house will write the name of some person on a piece of paper well greased with lard, and put it where the rats get it, — telling them where they will find a better larder, they will forsake this house, and go to that mentioned in the paper.

This is so generally believed in one section of the state (and that, too, in quite an enlightened section), that it was the cause of a bitter neighborhood feud.

Sadie F. Price.

BOWLING GREEN, KENTUCKY.

WITCH-FINDING IN WESTERN MARYLAND.¹

SUMMER before last there was a great apple crop in Frederick County. Everybody made apple-butter. Now, an apple-butter boiling, though shorn of much of its former glory as a social event, is yet an important function. I had the pleasure of assisting at more than one. Many a tale of the olden time, and many an uncanny experience were exchanged over the "*cider and the schnitts*," and I realized that here, at least, tradition and local influences still held their own against books.

Over the great copper kettle one night an old man remarked, as he stirred its seething wholesome contents, that we did n't hear much of witchcraft nowadays, but when he was young, there was a good deal of that business going on. His own father had been changed into a horse, and ridden to the witches' ball. All the witches, as they arrived, turned into beautiful ladies, but he remained a horse, and so far and so fast was he ridden, and so sore and bruised was he the next day in his own proper person, that he could n't do a stroke of work for two weeks.

Aunt Susan remembered well this adventure of her father-in-law. Her own father always kept a big bunch of sweetbrier switches hanging at the head of his bed. And many a night she had heard him "slashing away at the old witches that would n't let him sleep."

Progressive farming has about improved the sweetbrier off the face of the earth. But old beliefs are not so easily uprooted, as the stories that followed will testify.

Some of the stories at these gatherings are as follows :—

When Grandmother Eiler was young she had a cow of her own raising, of which she was very proud. One evening at milking time, a certain woman passed through the barnyard, stopped, and looked the cow all over. "I was foolish enough to tell her all about the cow, how gentle she was, how much milk she was giving, and all that, and she said I certainly had a fine cow. Well, the next morning that cow could n't stand on her feet, and there she lay in the stable till father came home from the mountain, where he was cutting wood. He said it was all plain enough, when I told him everything, but he wondered I had n't had better sense. However, he knew just what to do. He rubbed the cow all over with assafoetida, saying words all the time. And the next day, when I went into the barn, there she stood on her four legs, eating like a hound. Witches can't stand assafoetida."

¹ Read at the Twelfth Annual Meeting of the American Folk-Lore Society, Baltimore, December 28, 1900.

It was this witch woman who, going to a neighbor's one day on an errand, prolonged her stay without apparent reason, till it was almost night. Though she was very uneasy all the time, and kept saying there was sickness at home and she ought to be there, still she did n't go. Finally, it was discovered that the broom had fallen across the door. When it was taken away, she fairly flew. Of course, this looked very suspicious. But, not to be rash in their judgment, the people of the house sought further proof. So, the next time she came, *salt* was *thrown* under her chair, and there she sat, as though bound until it was removed. Then, as her visits were now considered undesirable, *nails* were driven in her tracks, but the place in the ground marked, in case the footprints became obliterated. It was soon known that she was laid up with sore feet, which refused to heal until the nails were dug up.

Miss K.'s father, when a youth in Germany, had a friend whose rest was disturbed by nightmare. At last he concluded that a witch was troubling him, and proceeded to entrap her by stopping up every crevice and keyhole in the room. (Mindful of the fact, of course, that "for witches this is law, — where they have entered in, there also they withdraw.") The next morning he found a beautiful girl cowering in the cupboard. He put her to work as a servant about the house. But eventually, thinking her reformation complete, he married her and lived happily for several years. Sometimes, though, she would sigh, and say she longed to see beautiful France again. One day she was missing, and her little child, just tall enough to reach the keyhole, told how she had removed the stopping for her. She was never seen again, having of course "taken French leave" through the keyhole. The same story is told of a miller in Frederick County. He, too, domesticated a witch-maiden, having caught her in the same way. But, years after, he incautiously opened the keyhole, and found himself a grass widower.

From Miss K. I have a version of a story told to me, as a child, by Aunt Sarah, very black and very old. She was fond of her pipe. Yes, she learnt to smoke from her mammy, who learnt it from her grandmammy, who was a witch. This grandmother was phthisicky, and often called for her pipe at night, as smoking relieved her. It was her granddaughter's duty to fill her pipe just before going to bed, and also to get up and light it, if necessary. Some nights, though, the grandmother would say, "Guess you need n't fix my pipe to-night; I don't reckon I'll want it," and on those nights, if the granddaughter woke up, she found herself alone, and her mother and grandmother gone.

One night when grandmother had declined her pipe, she only pretended to be asleep, and saw the two women get the lump of rabbit's

fat off the mantelpiece, rub themselves all over, and say, "Up and out and away we go!" The third time, away they flew up the chimney.

She quickly got up, rubbed herself with rabbit's fat, saying, "Up and about and away we go!" And up and about she went, flying around the room, bumping and thumping herself against wall and rafters until daylight. Her "vaulting ambition" was not repressed, however, by this experience. The next time she observed more closely, and saw that her maternal relatives greased themselves with downward strokes, and said, not "Up and *about*," but "Up and *out* and away we go!" She carefully repeated this procedure, and slipped up the chimney after them. Mammy and grandmammy each took a horse out of the field, leaving nothing for her but a yearling. So she took the yearling and rode gloriously till cock-crow.

As Miss K. told this story, the witches slipped out of their skin after the greasing, and the yearling escaped, since there were horses enough to go round. But the misadventure of the witches' apprentices on the first night was the same.

A woman was suspected of bewitching her husband's horse. The animal refused to eat or drink, flying back from the trough in fright, as if struck by something. A neighbor, who claimed to be able to overcome the power of witches, was called in, and after some mysterious muttering, with pacings round the horse and in and out the stall, he gave the horse a kick in the side. At this, the woman, who was looking on, walked away, holding her side, as though *she* felt the effects of the kick. As the man was leaving the farm, the woman crossed his path in the form of a snake, but he avoided her, and escaped harm. He could have killed the snake, but would not, knowing what it was.

This woman's reputation as a witch seems firmly established. I heard many stories of her. She was known as a very industrious, honest woman, not very quarrelsome, but capable of using abusive language when angered. She died but recently.

Miss K. tells a story of her grandfather, who was a famous witch-finder. He was called in once by a farmer who promised him fifty dollars if he could cure a valuable horse that he had reason to think was bewitched. He proceeded to work by taking a hoop off a barrel and passing it over the horse's head, with words known only to himself. He then replaced it and began to hammer it down. "Shall I drive it hard?" he asked the farmer. "Yes," was the reply. "I don't care if you kill the witch!" Just then the farmer's little boy ran out of the house, crying, "Little old Stoke" (the witch-finder's name was Stokes) "my mother says if you don't stop, you'll kill her!" At this the owner of the horse (and of the witch too, as it

turned out) became very angry with Stokes for harming his wife (he evidently held her a little dearer than his horse), and refused to pay the fifty dollars. Miss K. says they went to law about the money. It would be interesting to know if such grounds were allowed and the suit actually entered.

Many stories point to a belief in the evil eye. Children fall sick or cry incessantly after having been admired or caressed by some suspicious person.

The hero of the following tale was surely no faint-heart :—

The pleasure of a young man's visit to a young lady was sadly marred by the ill-timed antics of a black cat, which, every night, would appear in the room and fly about from floor to ceiling in the most surprising manner. Sometimes a black squirrel would relieve the cat, but continue the acrobatic performance. All the time there was a terrific accompaniment, as of droves of rats, scratching and scrambling in the walls and under the floor. At last, being properly advised, he provided himself with a pistol and a silver bullet, stopped up the keyhole, and waited. But that night the cat didn't come back, nor the squirrel, and the powers of darkness no longer interfered with the course of true love. The lady in the case, mindful of her own difficulties, no doubt, now *tries* for witches with great success.

Note that it takes a *silver* bullet to bring down a witch. You have only to aim at her picture and the ball will take effect wherever she may be. And as I was advised, "If you can't get hold of her photograph, just draw off her profile on the end of the barn, and shoot at that."

Your silver bullet is easily made by beating up a silver quarter or ten-cent piece. (The moulding of the silver bullet in "Der Freischütz" will be recalled.) Witches' bullets are of pith or hair, and are often found in the bodies of animals that have fallen victims to their spells.

While I had not the pleasure of personal acquaintance with a witch or warlock, the promise is mine of introduction to two in good and regular standing.

One, a dweller in the Fox Hills, is the proud possessor of a book which nobody can read. But it is chiefly as the "nephew of his uncle" that he is known to fame. This uncle of fearsome memory—among many advantages he possessed over the common run of people was entire independence of police protection or burglar-alarms—never turned a key in his house, his barn, or his corn-crib. For, if any persons came on his premises with evil intentions, they were held there foot-fast until morning, or such time as he was pleased to release them. Men have been found standing under his

apple-trees with open but empty sacks, begging to be freed and sent away.

The other notable, whom I hope to meet next summer, lives on the edge of the Owl Swamp. He was characterized "as about the best man we have left in that line."

But it is comfort to know that, if a witch hath power to charm, there be those also who can "unlock the clasp charm, and thaw the spell." And this power does not reside in professionals only; anybody, in fact, who knows how, can "try" for a witch. Of course, some people, having a natural gift that way, are more successful than others. They are possibly more ingenious in devising punishments.

But certain conditions must be observed by everybody in all cases. Most important is the time for the trial. This must be within nine days after the spell has been detected.

Persons of small invention had better confine themselves to old, reliable methods like the following:—

If the cow's milk is n't good, throw the milking into the fire, or heat stones and drop them into the milk, or cut and slash the milk with knives. If this does not bring the witch to terms, she will be obliged to suffer severe pains, as from cutting or bruising.

If your baking fail, burn a loaf. The witch will come to you, seeking to borrow. Give her nothing at all, bite, sup, nor greeting. For, if she obtain anything from you, even a word, no counter-charm of yours will avail to lift the spell.

I happened to be present when an old lady, who had been away visiting, was asked for news of friends down the country.

"Oh," she said, "I did n't get to see them. I was on my way to their house when some one told that their cow had died, and they were trying for the witch. Of course I did n't go then."

Aunt Betsy knew well that, had she gone, silence and the cold shoulder would have been her portion, even though she were not among the suspects. For, at this critical time, the social amenities are in complete abeyance and hospitality in eclipse.

When Mr. F.'s child was taken with crying spells at night, he stood it as long as he could, but, being a workingman, as he said, he could n't afford to lose his rest. So, when all remedies failed, he decided that the child was tormented and he must try for the witch; especially, as his wife admitted having met an old woman some days before, who admired and caressed the child. His preparations were elaborate, but, neglecting to take his mother-in-law into his confidence, they failed. For, when the witch came a-borrowing, she accommodated her. Otherwise, he assured me, the witch's punishment would have been dire: "*She would have busted!*"

Another man's well-laid scheme went wrong because he could n't hold his tongue. His cattle had died unaccountably. So he built a pyre of brush and cord-wood and began to burn the bodies.

Soon, across the field, a woman was seen, circling round in her approach to the fire. At last her clothing nearly touched the flame. "Gad!" but that was close!" he exclaimed. Instantly she shot away, released from her punishment.

The year 1899, though a good apple year, was an off one for peaches. But some friends of mine contrived to get a taste at least, which was more than the most of us had. Coming home late one night, these young men passed a place where the only peaches in the neighborhood were said to be. They all "felt for peaches," as their peculiar idiom has it, and the coincidence of opportunity with capacity struck them all. But the owner of the peaches was likewise the owner of a savage dog, that, howling as he prowled, seemed to realize that eternal vigilance was the price of peaches. But one of the party bethought him how to lay the dog. He took his pocket-knife and drove the blade into a stake of the stake-and-rider fence, saying three times, "Dog, keep your mouth shut until I release you."

In the language of an eye-witness, "That dog nearly tore his toenails off getting to the back of the house. And there he stayed, with never a word out of him, until we had all the peaches we wanted. Of course, we only took a few to eat. As Jake pulled the knife out, the dog flew around the house again, raging like mad, and we made good time down the road!"

These young men had no thought of stealing. "A few to eat" custom allowed them. For they, like the rest of this community, are self-respecting, substantial farmer-folk. Descendants of Germans who settled in Frederick County about the middle of the last century, they are still remarkably homogeneous. Their surnames, though badly corrupted as to spelling, preserve the German sound, and German idioms persist in their English speech. For their folk-lore, therefore, we may assume a Teutonic origin, especially, as the negro element is almost entirely lacking in this particular section of the county. The people, having mostly small holdings of land, never were slave-owners.

Elisabeth Cloud Scip.

BALTIMORE, MD.

RECORD OF AMERICAN FOLK-LORE.

NORTH AMERICA.

ALGONKIAN. *Ethnobotany*. Pages 2-5 of Miss L. S. Chamberlain's article on "Plants used by the Indians of Eastern North America," in the "American Naturalist" (vol. xxxv. pp. 1-10), for January, 1901, are devoted to the enumeration of plants used for food, artistic, manufacturing, and other purposes, medicine, ornament, etc. The tribes treated of more or less briefly are: Abnaki, Algonquin, Blackfeet, Delaware, Kickapoo, Menomoni, Miami, Micmac, Narragansett, Ojibway, Pequot, Pottawotomi, Savannah, Sacs and Foxes, Shawnee. In the case of the Shawnee, the Indian names of the plants in question are also given. At page 3 *dogekumak* is said to have been smoked by the Delawares, — this seems to be *dockmackie*. — *Ojibwa*. Dr. A. E. Jenks's "The Childhood of Ji-shib, the Ojibwa," etc. (Madison, 1900, pp. 130), deserves mention here, as it is an interesting and attractive story of the growing up to name-bearing of a little Ojibwa child, and not one of the trashy children's books of the day.

ATHAPASCAN. *Navaho*. To Part II. (pp. 469-517) of the "Seventeenth Annual Report of the Bureau of American Ethnology," Cosmos Mindeleff contributes a valuable and interesting article on "Navaho Houses," illustrated with nine plates and fifteen figures. After a brief general introduction the following topics are treated: Description of the country, habits of the people, legendary and actual winter *hogáns*, summer huts or shelters, sweat-houses, effect of modern conditions, ceremonies of dedication (pp. 504-509), the *hogán* of the *yéłbítai* dance (pp. 509-514), *hogán* nomenclature, etc. The author notes that in and around the Navaho country the correct Indian word *qogán* has become Anglicized in the form *hogán*. The custom of "half-concealed habitations," so characteristic of the Navaho area, may be "a survival from the time when the Navaho were warriors and plunderers, and lived in momentary expectation of reprisals on the part of their victims." Very interesting is the author's statement (p. 484) that "it is an exceptional Navaho who knows the country well sixty miles about his birthplace, or the place where he may be living, usually the same thing." Another curious fact is that "under normal circumstances, when the family has settled down and is at home, the care of the flocks devolves almost entirely on the little children, so young sometimes that they can just toddle about" (p. 485). The ancient clan lands, which have now no defined boundaries, are still spoken of as "my mother's land," and elsewhere also woman's influence appears. A noteworthy example of the fail-

ure of similarity of conditions to produce similarity of results is to be seen in the difference in house-structure of the Navahos and the Moki or Hopi, — this the author attributes to "antecedent habits and personal character." The influence of the whites in modifying the original Navaho ideas of house-building is also very noticeable. The house is very early mentioned in Navaho mythology, for in the creation myths, "First-Man and First-Woman are discovered in the first or lowest underworld, living in a hut which was the prototype of the hogán." The first sweat-house, or *gó'tce*, is said also to have been made by First-Man. Mr. Mindeleff gives a brief account of the house-dedication songs, with texts in Navaho and English. Both husband and wife, besides the shaman, take part in these songs, the last singing the ceremonial songs. For grave causes (disease, fear of ghosts, bad dreams, etc.) an elaborate ceremony, called the dance of the *yébitai*, is resorted to. At the end of the paper an exhaustive list of the Navaho names for the house, its parts, etc., is given, with etymological explanations.

CADDOAN. M. G. B. Grinnell's sumptuous volume, "The Indians of To-Day" (Chicago, 1900, pp. iii., 185), besides a good deal of general folk-lore by the way, contains some Pawnee myths and legends, reproduced from the author's "Pawnee Hero-Stories and Folk-Tales." These are "The Ghost Wife," "The Bear Man," "The Young Dog's Dance," "The Buffalo Wife."

ESKIMO. In the "Popular Science Monthly" (vol. xlvii. pp. 624-631) for October, 1900, Professor Franz Boas publishes an article on "Religious Beliefs of the Central Eskimo," embodying observations of Captain J. S. Mutch, collected during a long-continued stay in Cumberland Sound. Captain Mutch's investigations were made at the suggestion of Dr. Boas. It seems that "almost the sole object of the religious ceremonies of the Eskimo is to appease the wrath of Sedna, of the souls of animals, or of the souls of the dead that have been offended by the transgressions of taboos." This is done with the help of the *angakut* or shamans. Among the Central Eskimo there appears "an evident tendency to affiliate all customs and beliefs with the myth of the origin of sea animals," a tendency which is "one of the principal causes that moulded the customs and beliefs of the people into the form in which they appear at the present time." As compared with the beliefs of the Greenlanders, Dr. Boas tells us: "The beliefs of the Central Eskimo are characterized by the great importance of the Sedna Myth and the entire absence of the belief in a powerful spirit called Tonarssuk, which seems to have been one of the principal features of Greenland beliefs."

IROQUOIAN. *Ethnobotany*. Pages 5-10 of Miss Chamberlain's article on "Plants used by the Indians of Eastern North America,"

cited above, are devoted to the consideration of the following Iroquoian tribes: Cayuga, Cherokee, Huron, Mohawk, Oneida, Onondaga, Seneca, Wyandot. In the case of the Senecas and Wyandots the Indian names of the plants are given. In both sections of the paper the plant-names are arranged alphabetically under each tribal name. A list of forty authorities to which references are made is appended.

KWAKWATL-NOOTKA. *Makah*. To the "American Antiquarian" (vol. xxiii. pp. 69-73) for January-February, 1901, Dr. G. A. Dorsey contributes an interesting account of "Games of the Makah Indians of Neah Bay." The information was obtained from "an unusually bright and intelligent Indian." The games are: *Dutaxchaia*s, or arrow-ring game; *tlitsaktsaudl*, or "shoot arrow;" *tatauas*, a spear-throwing game; *katikas*, "sharp stick slanting;" *keyuquah*, or "shinney;" *tlahatla*, or battledore and shuttlecock; *soktis*, a sort of guess-game, played with bones; *sactssawhaik*, "rolls far," a game played with wooden discs; *ehis*, or dice game with beaver-teeth; *kaskas*, a cup and pin game; *babut'hlkadi*, top-spinning games (said to antedate white intercourse, but to be derived from the more northern tribes). Of the eleven Makah games here discussed, "three are dependent for their existence upon the proximity of the Makahs to the seashore, the chief material used in the three games being kelp; while in still another game we see modifications from the original buckskin ball of the Plains or Mountain Indians to a ball of whale-bone, while the game itself has become intimately bound up with the celebration of the capture of a whale." These seashore modifications of inland games deserve careful and detailed study. In the *soktis* game the marked pieces are men, the unmarked women; in the *sactssawhaik*, the single disc with an entirely black edge is male, the white-bordered discs female.

SIOUAN. In "Everybody's Magazine" (vol. iv. pp. 1-24) for January, 1901, is an illustrated article entitled "Some Indian Portraits." The illustrations are Indian drawings (animals, men, tents, etc.) and "photographic portraits" by Gertrude Käsebier. The Indians whose pictures were taken were Sioux belonging to the "Wild West" aggregation. The drawings are interesting, and there is also given in facsimile the text (in Roman script) in Sioux of the story of the Custer fight. Several letters in English from educated Indians also find a place in the article.

UTO-AZTECAN. *Mexican*. In the "Nouvelles Archives des Missions Scientifiques," vol. xi. (1899), L. Diguey publishes a "Contribution à l'étude ethnographique des races primitives du Mexique: la sierra du Nayarit et ses indigènes." The article deals with the Cora, Huichol, and Tepehuano Indians of the Sierras Nayarit and Durango

in the territory of Tepic and the state of Durango. The Coras still worship their ancient divinities in caves, and, like the Huichols, have preserved many old songs and traditions. The texts of some of them, together with certain ceremonial music, the author reproduces. Interesting items about manners and customs, general folk-lore, etc., are given.

In the "Revue Scientifique" (4^e série, tome xiv. p. 473) for October 13, 1900, is an interesting note by José Ramírez on the *ololiuhqui*, a plant used by the ancient Mexicans to produce intoxication. Like the *peyote* or mescal, this plant was held in very high esteem by the Aztecs, and the intoxication produced by the decoction preferred to that of the latter. The *ololiuhqui* is a plant belonging to the genus *Ipomæa*. According to Hernandez it was also called *gohuaxihuatl*, or "snake plant." The Indian "medicine men" employed it to induce visions.

Moki. By far the greater portion (pp. 519-744) of Part II. of the "Seventeenth Annual Report of the Bureau of American Ethnology" is occupied by Dr. J. W. Fewkes's detailed account of his "Archæological Expedition to Arizona in 1895," illustrated with plates xcia-clxxv and figures 245-357. After a brief description of the general plan of the expedition, Dr. Fewkes discusses in detail the ruins of Verde Valley (cavate dwellings, pictographs, Montezuma Well, cliff-houses, ruins of Honanki and Palatki, and objects found there) and the ruins in Tusayan (Middle Mesa, East Mesa, Jeditoh, Awatobi, Sikyatki, etc.). The most interesting portions of the paper for the folk-lorist are the accounts of Awatobi (history, destruction, clans, shrines, mortuary remains, pottery, stone and bone implements, ornaments, etc.) and Sikyatki (history, destruction, clans, acropolis, Hopi cosmogony, pottery, symbolism of ceramic decorations, hair-dressing, mythology, figures of animals, and other living creatures on pottery, vegetal designs, sun-symbols and geometric figures, crosses and like decorations; food-bowl decorations, arrows, pipes, and prayer-sticks). Sikyatki is of especial interest as indicating "a culture uninfluenced by the Spaniards." The drawing of human figures on pottery, Dr. Fewkes thinks, "was a late development in Tusayan art, and post-dates the use of animal figures on their earthenware" (p. 660). The sequence of evolution in designs was probably (1) geometrical figures, (2) birds, (3) other animals, (4) human beings. Except a figure of a maid's head "the human hand, for some unknown reason, is the only part of the body chosen by the ancient Hopi for representation in the decoration of their pottery." The most common symbols of decoration are the bird and the feather. Plants and their parts are very sparingly used for pottery decoration. The study of the geometric designs and linear figures is an art in itself.

ZAPOTECAN. In the "Bulletin of the American Museum of Natural History" (vol. xiii. pp. 201-218), Prof. M. H. Saville publishes an account, illustrated with 11 plates and 8 figures in the text, of "Cruciform Structures near Mitla." The investigations were carried on during the winters of 1898 and 1900. After a brief historical introduction, Mr. Saville describes the cruciform structures in the main group of "Palaces," at Xaaga and at Guiaroo. Concerning these structures we are told (p. 205): "Three of these chambers, which were unquestionably designed for tombs, of the ancient priests, have the 'mosaic' decoration. No structures of like character are known in any other part of Mexico or Central America. They are by far the most elaborate and important burial chambers yet found in the New World, both in size and in beauty of stone work." The Indians of the region about Mitla "have a belief that stone or fragments taken from the buildings will, sooner or later, turn to gold." The absence of carved monoliths at Mitla is noteworthy, considering the great monolithic lintels of one of the "palaces." From page 210 we learn that "the common term used by the natives in designating the ruins is *paderones*, a corruption of the Spanish word *paredones*, 'walls.' The Zapotecan term is *basul lyobaa*. Lyobaa is the Zapotecan name of Mitla."

SOUTH AMERICA.

ARAUCANIAN. In the "Añales de la Universidad de Chile" (Santiago) for February, 1900 (pp. 341-373), May (pp. 923-937), July (pp. 115-241), August (pp. 147-181), and September (pp. 337-348), Tomas Guevara continues his "Historia de la Civilizacion de la Araucanía." The topics treated are: The discovery of Arauco and the campaigns of Valdivia, the conquest and resistance of the natives, their attempts at revolution and their results. Incidentally many names of places and persons belonging to the Araucanian language are explained, especially, those of native chiefs and battlefields. It was customary among the ancient Araucanians for individuals to be named after a certain animal, to which name was later added one denoting some action or quality, — a custom still surviving in some of the native settlements. Most of the Indians, however, now add a saint's name from the calendar to their aboriginal appellation, *e. g.* Francisco Melivilu = Francis Four Snakes. The animal-name seems to have constituted a sort of family bond or tie, and the place where the family resided named after it also, thus, *Vilumapu* = "the land of the *Vilu*" (or "Snake" family). Among the *Vilu* family of Maquehua, one cacique is named *Paincvilu*, "Celestial Snake," and his brother, another cacique, is *Melivilu*, or "Four Snakes." Ercilla and his famous poem, *La Araucana*, are discussed, and the subsequent

imitations of the work noted. An interesting point brought out in these papers is the readiness with which the Spanish conquerors adopted some of the native words into the jargon of their campaigns, especially words referring to military arts and expedients. — In the same periodical R. B. Briseño has published a series of articles on "Chilean Anniversaries" (*Corolarios de los fastos de Chile en particular*), in which there is incorporated much that is interesting concerning names of persons and places of importance in the history of the country. Pages 272, 273, of his concluding article, in the number for August, 1900, deal with geographical names referring to distinguished persons, etc. After Araucanian chiefs have been named: Caupolican, Lautaro, Rengo, Tucapel. Pages 284, 285, discuss six different etymologies offered for the word *Chile*, without reaching any satisfactory conclusion. Pages 290–309 are occupied with the discussion of the etymologies of some eighty or ninety geographical names of aboriginal derivation, among the principal ones being: Andes, Arauco, Biobio, Caupolican, Chile, Copiapó, Coquimbo, Itata, Lautaro, Longavi, Llanquihue, Maipó, Mapocho, Penco, etc. Not a few of these etymologies, however, are quite risky.

GUAYAQUI. What little is known about these Indians, a tribe of the less explored forest region of Paraguay is résuméed in R. Lehmann-Nitsche's "*Quelques observations sur les indiens Guayaquis du Paraguay*" (pp. 12), a reprint from the "*Rivista del Museo de La Plata*," vol. ix. (1899).

GENERAL.

INDIANS AND ANGLO-AMERICANS. A handy *résumé* of the story of the contact of the Indians and the Anglo-Saxon in North America is to be found in Lieutenant Georg Friederici's "*Indianer und Anglo-Amerikaner. Ein geschichtlicher Ueberblick*" (Braunschweig, 1900, pp. 147). The chief facts, with numerous bibliographical references, are given.

RELIGION. In the "Open Court" (vol. xv. pp. 46–56) for January, 1901, Dr. W. T. Parker has a brief illustrated article on "The Religious Character of the North American Indian." Unfortunately the author, who seems rather to favor the absurd theory of an Israelitish origin for the American Indian, and takes Longfellow literally, reads too much into the Indian ideas of God, heaven, etc.

RESEARCH. In his "*Notes sur l'Américanisme, quelques-unes de ses lacunes en 1900*" (Paris, 1900), M. Désiré Pector résumés our knowledge of the topography, geology, palæontology, botany, anthropology, etc., of the New World, what has already been done and what needs to be done in the future. The book is in fact, as Dr. Verneau styles it ("*Anthropologie*," xi. p. 95), "a real guide for ex-

plorers and *savants*, although imperfect as all such books must necessarily be. What remains to be done in American philology, mythology, folk-lore, and sociology is here briefly indicated so that he who runs may read."

SONG. Dr. Karl Bücher's valuable essay on "Arbeit und Rhythmus" (2^{te} Aufl. Leipzig, 1899, pp. x, 412), which is reviewed elsewhere in this Journal, contains some items of American Indian song-lore. The appendix contains (pp. 384, 385) the music of three boat-songs, one from Th. Baker and the other two from Spix und Martius. In the index the Botocudos, Kolusch, and Indians in general, find a place.

TECHNIC ARTS. — Dr. S. D. Peet's "The Cliff Dwellers and Pueblos" (Chicago, 1899, pp. xviii+398) is the result of "several years of close study" of the clues as to the identity of the Pueblos Indians and the Cliff Dwellers, to which argument the book is mainly devoted. The volume does not fall quite within the field of folk-lore, since, as the author remarks, "their myths and symbols have been left to another work," — the appearance of which will be looked forward to with interest. It contains, nevertheless, many items of value to the student of the human mind and its outward expression.

A. F. C. and I. C. C.

TWELFTH ANNUAL MEETING OF THE AMERICAN
FOLK-LORE SOCIETY.

THE American Folk-Lore Society met in the rooms of Johns Hopkins University, Baltimore, Md., with the American Society of Naturalists and other Affiliated Societies, December 27 and 28, 1900.

On Thursday, December 27, the Affiliated Societies met in Lovering Hall, at 8 P. M. An address of welcome was given by President Gilman. Prof. Frank Russell, of Harvard University, gave an illustrated lecture on the Indians of the Southwest.

At 9.30 P. M., in McCoy Hall, a reception was given by the Johns Hopkins University to the Affiliated Societies and guests.

On Friday, December 28, the Council met at 10 A. M.

At 11 A. M., in Donovan Hall, the Society met for business, the President, Dr. Franz Boas, in the chair.

The Secretary presented the report of the Council.

The number of Annual Members, according to the Secretary's roll (printed in No. 51 of the *Journal of American Folk-Lore*, October-December, 1900), was reported as 336.

The income received from yearly fees being obviously inadequate to the extensive tasks imposed on an American Folk-Lore Society, increase of the membership becomes the first duty of persons interested in the welfare of the Society. Experience has shown that this can be most easily accomplished by some form of local organization. The Council has, therefore, decided to appoint in the several states of the Union, and in the provinces of the Dominion of Canada, local or state secretaries, who may represent the Society. In many states of the Union the Society is at present entirely unrepresented; it ought not to be difficult to obtain in each state the accession of a certain number of members. Where possible, these Secretaries might organize local groups, or provide for occasional meetings, at which addresses might be made. Members of the Society interested in such development are requested to address the Permanent Secretary.

During the year 1900 no volume of the *Memoirs* has been issued, the sum now in hand properly to be credited to the Publication Fund not having been sufficient for such issue. It is expected that the series will be continued by volumes as creditable to the Society as those already published, and such a volume will probably appear in the course of the current year.

The issue of the *Journal of American Folk-Lore* has continued regularly.

At a past Annual Meeting, a committee on Music was appointed, with a view to the promotion of the collection and study of folk-music, more especially to that of the negroes in the Southern States. The pressing necessity of such collection has been repeatedly urged; but no active steps have been taken by the committee, owing to the absence of funds available for the carrying on of this work in the only advantageous manner, namely, by the employment of skilled musicians for the purpose of travel and research. If the end is to be achieved, the task can no longer be delayed; it would appear impossible that an appeal could be made to the generosity of the American people without obtaining an adequate response. It is expected that at the next annual meeting a more satisfactory report may be made on this head. Members of the Society, and others who take an especial interest in this task, are requested to address the Chairman of the Committee.

RECEIPTS.

December 27, 1899. Balance	\$796.70
Annual dues (for one or more years)	924.00
Contribution for payment of collections on two checks20
Subscriptions to Publication Fund	190.00
John Crosby Brown, contribution to the Committee on Music	50.00
Houghton, Mifflin & Co., sales of Memoirs to January 31	226.10
Houghton, Mifflin & Co., sales of Journals to January 31	192.89
Houghton, Mifflin & Co., sales for the half year, to August 22	186.20
Sales of volumes of Memoirs through the Secretary	14.00
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	\$2580.09

DISBURSEMENTS.

Houghton, Mifflin & Co., for manufacturing Journal of American Folk-Lore, No. 47	\$244.92
Houghton, Mifflin & Co., for manufacturing Journal of American Folk-Lore, No. 48	220.29
Houghton, Mifflin & Co., for manufacturing Journal of American Folk-Lore, No. 49	232.44
Houghton, Mifflin & Co., for manufacturing Journal of American Folk-Lore, No. 50	206.77
Houghton, Mifflin & Co., binding, etc.	92.59
Typewriting for Memoir No. VII.	13.00
E. E. Wheeler, printer, to W. W. Newell	51.41
W. W. Newell, Secretary, postage and express charges	8.70
R. B. Dixon, Treasurer of Boston Branch, rebates	33.50
M. L. Fernald, Cambridge	13.00
Mrs. G. A. McLeod, Cincinnati	12.50

W. W. Newell, for printing circular	11.25
Second National Bank, New York [collecting out of town checks]	4.25
	<hr/>
	\$1144.62
December 28, 1900, balance to new account	1435.47
	<hr/>
	\$2580.09

No nominations for officers during the year 1901 having been forwarded to the Secretary, according to the rule permitting any member to offer such nominations, those of the Council were read, as follows:—

PRESIDENT, Prof. Frank Russell, Harvard University, Cambridge, Mass.

FIRST VICE-PRESIDENT, Prof. Livingston Farrand, Columbia University, New York, N. Y.

SECOND VICE-PRESIDENT, Dr. George A. Dorsey, Field Columbian Museum, Chicago, Ill.

COUNCILLORS (for three years), Dr. Roland B. Dixon, Cambridge, Mass.; Mr. Stansbury Hagar, Brooklyn, N. Y.; Dr. Alfred L. Kroeber, San Francisco, Cal.

The Secretary was instructed to cast a ballot for the officers as nominated.

No further business coming up, the Society proceeded to hear the address of the retiring President, Dr. Franz Boas, on "The Mind of Primitive Man."

Mrs. Waller R. Bullock, Baltimore, Md., offered a Report on the Collection of Maryland Folk-Lore, as undertaken by the Maryland Folk-Lore Society.

Further papers were presented, as follows:—

The Good Hunter of the Iroquois, REV. W. M. BEAUCHAMP, D. D., Syracuse, N. Y.

Legends of the Slavey Indians of the Mackenzie River, DR. ROBERT BELL, Ottawa, Canada.

The Shoshonean Game of Nă-wá-tă-pí, DR. GEORGE A. DORSEY, Chicago, Ill.

An Interpretation of Pueblo Katchinas, DR. J. WALTER FEWKES, Washington, D. C.

The Lazy Man in Omaha Indian Lore, MISS ALICE C. FLETCHER, Washington, D. C.

The Treatment of an Ailing God, DR. WASHINGTON MATTHEWS, Washington, D. C.

Witch-Finding in Frederick County, Maryland, MISS ELISABETH CLOUD SEIP, Baltimore, Md.

Laieikawai : a Legend of the Hawaiian Islands, DR. JOHN RAE (from memoranda of the deceased author).

Methods of Burial in British Columbia. (Illustrated.) MR. HARLAN I. SMITH, New York, N. Y.

Hair in Folk-Lore, MR. H. E. WARNER, Washington, D. C.

MISS MARY WALKER FINLAY SPEERS presented and sang Negro Folk-Songs collected by herself in Anne Arundel County, Maryland.

A resolution of thanks was adopted to the Johns Hopkins University, to the Maryland Folk-Lore Society, and to the Local Committee.

The Society adjourned, the Secretary to appoint time and place of the next Annual Meeting.

At 7 P. M., in the Hotel Rennert, took place the Annual Dinner of the American Society of Naturalists and Affiliated Societies.

The following are Committees of the Council for the year 1901 :—

Committee on Publication : Dr. F. Boas, Miss A. C. Fletcher, Dr. Henry Wood, with the President and Permanent Secretary of the Society.

Committee on Local Societies : Presidents or other Representatives of the Local Branches or Societies, with the President and Secretary.

Committee on the Collection and Record of Folk-Music in North America : Dr. F. Boas, American Museum of Natural History, Central Park, New York, N. Y., Chairman ; Prof. C. L. Edwards, Trinity College, Hartford, Conn. ; Miss A. C. Fletcher, Washington, D. C. ; Mr. H. E. Krehbiel, New York, N. Y. ; Mrs. W. R. Bullock, Baltimore, Md., as Representative of the Maryland Folk-Lore Society.

NOTES AND QUERIES.

ADIEUS OF THE RETIRING EDITOR. — With the end of the century the Permanent Secretary of the American Folk-Lore Society, who has directed the *Journal of American Folk-Lore* through its thirteen completed volumes, resigned his task as editor ; and with the initial number of the new century this responsibility is assumed by an associate, who, in the "Record of American Folk-Lore," has furnished the greater part of the bibliography contained in the recent numbers of the *Journal*. Under such circumstances it seems proper that the retiring editor should offer to members of the Society and readers of the *Journal* a few words of regard and leave-taking. The duty which he relinquishes has been singularly agreeable in respect of the excellent understanding which has existed with contributors and collaborators. The number of investigators qualified properly to deal with traditional matter has indeed been limited ; but among these have prevailed a kindness of attitude and readiness of service which have made the duty of an editor a work of pleasure and service. Nor need it be feared that in the future such coöperation is likely to diminish. It is true that this department of science has suffered unusual losses. From the small body of anthropological students in America during the past decade have been removed many names, some of world-wide reputation, others beloved and admired within their own circle, and the places of these laborers have not as yet been filled. But the increasing interest in anthropological inquiries, and the opportunities only lately provided in the universities, are developing young minds, who will begin their careers with a scientific outfit more complete than belonged to their predecessors, whose researches they will carry forward with equal ability and devotion. The value of traditional material, its indispensability to correct theory in history, psychology, ethics, and religion, so often enforced in this journal, is no longer a disputed claim, but one conceded by all scholars capable of forming an opinion. In the course of the rapid change which is converting so-called savages into folk as civilized as any others, ancient lore has been passing away with swifter and swifter flight, with which the energy of collection has not kept pace. The result will be, as often predicted in these pages, that there will remain deficiencies of record, to which in the future will correspond uncertainties of theory. To make good such omissions must be the object of the Society and its *Journal*, a task to be pursued with the greater persistency, the more attenuated become the sources of information. The retiring editor, who, as Permanent Secretary, will still be concerned with the fortunes of the Society, and who will be connected with the *Journal* as Associate Editor, rejoices in the good fortune which enables him to leave its management in hands capable of following with increased activity the ends which from its foundation the Society has sought to attain.

William Wells Newell.

GREETING. — Speaking, if he may, for the members of the American Folk-Lore Society, and for all students of Folk-Lore with whom the Journal has come into contact, the incoming Editor thanks his predecessor and colleague for the generous and unstinted services which he has always placed at the disposal of our science. America, especially, owes to him much it can never pay. Founded under his auspices, directed by him so long with admirable discretion and ability, the Journal has been one of the makers of science for the new century. Could he not continue to count upon the wise counsel and long experience of the one who has gone before, his successor would hesitate, still more than he has done, to follow him. That he remains as Associate Editor is matter for felicitation. The future years of the Journal will, it is hoped, be the continuance of the rich and fruitful harvest of the past.

Alexander F. Chamberlain.

FOLK-LORE INVESTIGATIONS IN AUSTRALIA. — According to "Nature" (vol. lxiii. p. 88): "Early in the summer [of 1900] a memorial was submitted to the governments of South Australia and Victoria, praying that facilities might be granted to Mr. Gillen, one of the inspectors of aborigines, and Prof. Baldwin Spencer, for the continuance of their investigations into the habits and folk-lore of natives of Central Australia and the Northern Territory. The memorial, which was signed by all British anthropologists and many prominent representatives of other sciences, has met with a prompt and generous response. The government of South Australia has granted a year's leave of absence to Mr. Gillen, and the government of Victoria has provided a substitute for Professor Spencer during his absence from Melbourne." The sum of £1000 has been contributed towards the ordinary expenses of the expedition by Mr. Syme, the proprietor of the Melbourne "Age." The party starts in February, and, after a careful study of the tribes of the MacDonnell Range, will travel along the Roper River towards the Gulf of Carpentaria, and, if there be time, will also proceed down the Daly and Victoria rivers. It is fully expected that, with favorable conditions of weather, etc., the explorers will meet with a success as brilliant as that which fell to their expeditions of three years ago.

THE VALUE OF THE EPIC FOR SOCIOLOGY. — Writing of "Sociology and the Epic" (Amer. Journ. of Sociol., vol. vi. 1900, pp. 267-271), Mr. A. G. Keller notes the great gain that would accrue to sociological science, "if the workers on the grand scale could have at their service separate monographs which would undertake impartially to gather and systematize the sociological material in such documents as the Vedas, the Zend-Avesta, the Eddas, the Hebrew Scriptures, the Kalevala, the Nibelungen Lied, the Homeric poems, and the like." The writer then indicates briefly the merits of the Iliad and the Odyssey in this respect, holding them to be more or less "universal and unbiased." Judged in this way, the Homeric poems, he thinks, appear to advantage when compared with certain Russian and German epic compositions.

ARCADIAN RELIGION. — In a very interesting article, "In Arkadia" (Cath. Univ. Bull., vol. vi. 1900, pp. 525-541), Mr. Daniel Quinn writes of the ancient and modern characteristics of this region of the Peloponnesus. The following passage (p. 539) is worth reproducing here: "The Arkadian of to-day, like his ancestors, is religious, — more religious than good. He delights in feasts, and in the 'panegyrics,' or occasions of dancing, singing, and eating, that accompany church celebrations. Every mountain-top is crowned with a chapel, and has its analogous feast-day, when all the inhabitants of the village to which the mountain belongs ascend to the little plateau round the chapel, many of them dressed in mountain costumes of kilt and fez, where they first hear Mass, and then amuse themselves in lively songs and vigorous dances, and in feasting, in which roast lamb and resined wine play the chief rôle. It is also common to build chapels near springs of cool water. These latter chapels are often sacred to the Madonna, under the title of *Zoodochos peger*, or 'the Fountain that contains the Life-Giver,' referring to the Blessed Virgin as Mother of God, while the chapels on mountain-tops are usually dedicated to the prophet Elias or to the Ascension of Our Lord." An excessively modern element in this environment reveals itself in the practice the natives have of killing and catching the beautiful speckled trout of the mountain torrents by exploding dynamite. How the old lingers on may be judged from another fact that "even in the last century, the inhabitants rarely, and most of them never, visited those villages distant only a walk of two hours."

FOLK-LORE OF THE NUMBER SEVEN. — In a paper read before the German Anthropological Society at Halle in September, 1900, on "Die Siebenzahl im Geistesleben der Völker" (Corrbl., xxxi. pp. 96-98), Dr. von Andrian traces "the evil seven" of German folk-lore back to the "seven evil spirits" of the ancient Babylonians. According to Dr. von Andrian these people had "the cult of seven" more highly developed than any other so far known, and it is from them that "seven-lore" has traveled into all parts of Europe and into many regions of Asia and Africa. The Babylonians had: Seven planets, seven star-pairs, seven regions of the world, seven rivers, seven winds, seven mountains and seas (about Aralu), seven gates of the lower world, seven tones, the seven-headed cosmic snake, the seven-day week, etc. The "cult of seven" appears to be weakest nowadays among the North and South Slavs, the Roumanians, the modern Greeks, and the Albanians. Probably the author sees more Babylonian influence in this matter than has really been at work.

TREES STRUCK BY LIGHTNING. — In connection with the Kentucky belief that "locust trees are more often struck by lightning than any others," reference may be made to the discussion of this subject by Karl Müllenhoff in his "Die Natur im Volksmunde" (Berlin, 1898). Says the author (p. 71): "The old popular idea that the lightning had a predilection for certain trees has quite recently been confirmed by careful observations. The statistics of eleven years in Lippe show that, although seven

tenths of the forest in that region consists of beeches, oaks were struck fifty-six times, firs and pines twenty-four times, and beeches not once. . . . Next to the oak, in frequency of suffering from lightning strokes, comes the poplar, — statistics of recent date concerning the territory about Moscow indicating that over half the trees struck by lightning were poplars. From time immemorial these trees have been planted around the farms as natural lightning-conductors." So Müllenhoff considers that the old German saying has justified itself : —

Vor den Eichen sollst du weichen,
Vor den Fichten sollst du flüchten,
Doch die Buchen sollst du suchen.

ZAHORIS. — Appendix F (pp. 367-372) of Prof. W. F. Barrett's elaborate study of the "Divining Rod," which occupies the chief part of the "Proceedings of the Society for Psychical Research" for October, 1900, gives a brief account of the Zahoris, or lynx-eyed clairvoyants, of the sixteenth, seventeenth, and eighteenth centuries in Spain, who were believed to be able "to see things, although hidden in the bowels of the earth, if not covered with blue cloth." They were said to be born on Good Friday, and, according to some writers, "were accustomed to restrict this faculty of seeing to certain days, the third and sixth day of the week, which is a token of a secret pact [with Satan]." Besides being able to see corpses through the sarcophagi inclosing them, to see through clothes, flesh, and bones into the secretest parts of the human body, they also detected "veins of water and treasures of metal," hidden underground to a depth of twenty pike-handles, or, some say, to the extent of thirty to forty fathoms. According to Professor Barrett: "The word 'Zahori' is really from the Arabic, meaning 'clear,' 'enlightened;' it was, in fact, equivalent to the term, 'clairvoyant,' as that word is now used. The same root occurs in Hebrew, and is the origin of the title 'Zohar,' the famous Bible of the Kabbalists." It is rather curious that apparently the earliest account of the "Zahoris" is contained in the section *De Anima*, lib. ii., speculatio ii. (pp. 300, 301), of a book published in the city of Mexico in 1557, the *Phisica Speculatio* of Alphonsus (Gutierrez) à Vera Cruce, which work was reprinted in Salamanca in 1559 (copies of both works appear to be in the British Museum). This fact further enhances the importance of Mexico as a fountain of literature and printing during the sixteenth and seventeenth centuries.

CHRISTMAS IN FRENCH-CANADA. — In "North American Notes and Queries" (vol. i. pp. 169-178) for December, 1900, there is an interesting account of "A French-Canadian Christmas" by Mr. E. T. D. Chambers. Both Christmas and New Year's are largely children's festivals, and as such have appealed to the poets and story-tellers of the land. Says the author (p. 177): "Many French-Canadian children are taught the pretty fiction that the Christmas gifts that greet them when they awaken on Christmas morning are sent them by the Little Jesus, and Fréchette, the

poet-laureate of French-Canada, has woven about this juvenile belief one of the most attractive stories of his *Christmas in French-Canada*." The old New Year's custom of the *Ignolée* or *Guignolée* seems almost to have died out, or to have become something similar to Valentine's Eve in some parts of America. Formerly, "On the eve of the New Year bands of youthful masqueraders serenaded the various residents of the locality after night-fall with music and song, knocking at doors and windows, and begging for offerings for the poor, generally eatables, with threats of revenge if gifts were refused. A piece of pork with the tail adhering, called *La Chignée*, was the traditional offering expected." In the city of Montreal, down to about 1860, the mayor used to issue, on New Year's Eve, permits to young men "to run the *Ignolée* without danger of arrest or molestation by the police." The Indians, too, share in the observances of Christmas. According to Mr. Chambers: "The Huron Indians of Lorette sing in their own language a very fine carol, *Jesus Ahatonnia*, — 'Jesus is born.' The oldest existing copy of it is a MS. in the Parliamentary Library at Quebec, in the handwriting of Père Chaumonot, and the words are supposed to have been composed by the martyred Jesuit missionary, Jean de Brebœuf. At all events, they date from the time of the bloody missions of the Huron Peninsula. The Christianized Montagnais Indians, who inhabit the forests that stretch from the north of Quebec to Hudson's Bay, sing to French-Canadian airs a number of cantiques in their own language, throughout the night of Christmas Eve, which they call 'the night when we do not sleep.'"

ATACAMEÑAN FOLK-LORE. — From the little "Glosario de la Lengua Atacameña" (Santiago, 1896, pp. 36), by Vaisse, Hoyos, and Echeverría, the following items of folk-lore have been extracted: —

Kkarataire, "bare ribs." Said in jest or insult of a very lean person (p. 17).

Kkanliblibar, "pitcher belly." Said in jest of very fat or corpulent persons (p. 25).

Paatcha, "the earth" (considered as a species of divinity). The vicuña hunters believe that "among the vicuñas there is always one who is the duenna or *pacha* of all, and to render the animal propitious they offer up to it (burying the offerings in a hole in the ground wherever they may be hunting) coca, aguardiente, and tobacco. By reason of this superstitious practice, they believe the *pacha* of the vicuñas permit to them to hit the mark in shooting" (p. 27). The expression *paatchamáma* is also in use. There is evidently some relationship here with the *Pachacamac* of the ancient Peruvians. These Indians of Chili form a linguistic stock by themselves.

POLYNESIAN FIRE-WALKERS. — The "Hawaiian Gazette" for December 18, 1900, January 22, 25, and 29, 1901, contains a discussion of the "fire-walking" ceremony, interest in which was revived by the presence in Honolulu of Papa Ita, the aged and famous Tahitian "fire-walker." Of one of his "walks" we read: "Papa Ita walked upon hot stones Saturday

night in the presence of Queen Liliuokalani, Prince David, and several hundred spectators, who cheered the aged Tahitian, picking his way carefully upon the oven. The performance was an artistic success, and those who were disappointed at previous exhibitions by the lack of spectacular features had nothing to complain of. The stones were glowing when overturned by the native assistants, and settled into position. Papa Ita was clad in a skirt of red cloth with yellow figures and a *ti*-leaf girdle. As he walked around the oven, speaking the words of his incantation to *Vahine-nui*, native singers *oliled* the ancient *meles*, accompanying their weird chants on gourds. Then the Tahitian, picking his way carefully upon the stones, which were in a firm position, walked straight through the oven. Repeating his performance of calling upon his gods to assist him, he walked back over the stones, and resumed his seat. He was loudly applauded, Queen Liliuokalani and Prince David joining in the ovation. Papa Ita wore a satisfied smile. After a few moments of rest, he trod the lava blocks again, repeating this eight or nine times. During this time the *mele* singers alternated with a Hawaiian quintet in rendering the music and airs of Hawaii. The performance was free from the disgraceful scenes which attended the one given on Thursday. Papa Ita leaves for Ilo tomorrow, where an exhibition will be given this week."

The coming of Papa Ita to Hawaii seems to have stirred up again the never-quenched embers of native beliefs, for the "Gazette" for January 29, 1901, in a brief editorial on *Kahunaism*, says: "Since the coming of Papa Ita there has been a revival of *Kahunaism* in these Islands which has led some of the clergy, in direct spiritual contact with the natives, to take various measures of resistance. No belief is harder to get out of the native mind than that in the power and presence of witchcraft. Some of the strongest and most cultivated Hawaiians turn to the *Kahunas* in time of weakness or distress, and all the laws that have been passed against these devil-doctors, and all the knowledge imparted to their dupes, does not suffice to stop the spread of their sorcery, or limit the respect paid to its pretensions. People are still being prayed to death, as they were in the days when a *Kahuna* tried the experiment upon the famous John Young, only to die himself in abject terror when Young set up an altar, and began industriously praying for the death of the *Kahuna*. Elsewhere in these columns we show how a young wife was made ill by *Kahunaism*, and not long ago a reputable evening paper attributed the death of David Naone to the same cause. Indeed, such instances might be multiplied by scores without going back on the calendar very far. Papa Ita has brought the superstition to a much whiter heat than are the lava stones upon which he walks. In the Hawaiian belief he has more than apostolic power to 'bind or loose.' It was only necessary to hear the cries of native rage when a *haole* tried to follow in Papa Ita's footsteps on the heated rock, and to see the Hawaiians flock about the old man after his performance to touch the hem of his garment, to realize the height and depth of the heathen influence he is founding. We should have no cause for astonishment, if Papa Ita's tour undid, in a month's time, the work of laborious years in leading the native up from superstition to enlightenment."

LOCAL MEETINGS AND OTHER NOTICES.

BOSTON. — *December 7, 1900.* The first regular meeting of the Boston Branch of the American Folk-Lore Society was held at the residence of Miss Reed, 184 Commonwealth Avenue, Prof. F. W. Putnam presiding. The deferred election of officers resulted as follows: *President*, Prof. F. W. Putnam. *Vice-Presidents*, Mr. W. W. Newell, Dr. G. J. Engelmann. *Secretary*, Miss Helen Leah Reed. *Council*, Dr. E. F. Pope, Dr. S. E. Palmer, Mr. Ashton Willard, Dr. Frank Russell, Mr. Francis Noyes Balch. Three vacancies in the list of officers were afterwards filled by the choice of Mrs. Lee Hoffmann, Mrs. O. B. Cole, Mr. Eliot Remick. After the transaction of business, Mr. W. W. Newell gave an account of the Hawaiian legend of Laieikawai, as recorded by Dr. John Rae. Professor Putnam gave an account of recent work in American Archæology, and Dr. Hrdlička described the work of preserving Indian types, carried on under his supervision.

January 18. The regular meeting was held by invitation of Mrs. John A. Remick, 300 Marlborough Street. Dr. Robert Means Lawrence gave the paper of the evening, his subject being "Verbal Charms and Spells." He reviewed certain superstitions in the realm of medicine, showing that a belief in the efficacy of mummy dust prevailed as late as the time of Charles the Second, and that an opinion that some ailments might be cured by the use of passages of Scripture continued to a later time. He alluded to the general mediæval belief in astrology, and gave examples of remedies which he had found prescribed in old Florentine manuscripts, the work of Spanish priests who had accompanied the earliest explorers of Mexico.

February 19. The regular meeting was held at the house of Dr. Robert Means Lawrence, 321 Marlborough Street, Mr. W. W. Newell presiding. The speaker of the evening was Dr. Rodney A. True, of Harvard University, who treated of "Folk Materia Medica." Dr. True, in his interesting paper, called attention to the belief in the power of certain vegetable and animal substances to cure disease entertained by primitive peoples. He showed that while some of these substances were evidently worthless, and their supposed efficacy imaginary, others have been proved by modern science to possess more or less value. Thus folk-opinion is not wholly to be distrusted, but, on the contrary, continues to offer valuable suggestions.

 ROBERT GRANT HALIBURTON (1831-1901).

ROBERT GRANT HALIBURTON, whose death at Pass Christian, Miss., has been announced, was a man of varied talents and accomplishments. Born June 3, 1831, at Windsor, Nova Scotia, the son of Judge Haliburton ("Sam Slick"), he was educated at King's College in that town, graduating with high honors. In 1852 he took the degree of M. A., and twenty-two years after his *Alma Mater* conferred on him a D. C. L. in consideration of his

scientific labors. Connected with the volunteer militia, he rose to be lieutenant-colonel, and was in 1861 A. D. C. to the Lieutenant-Governor of Nova Scotia. His profession was that of a lawyer (having been called to the bar in 1853), and he figured as counsel in many important private and governmental cases, serving in 1875 as one of the commissioners in the settlement of the celebrated Prince Edward Island land question. In 1876 the Provincial Government created him a Q. C., and the Dominion Government in 1878 conferred a like honor upon him. Although he had declined in 1854 to enter the Provincial Parliament, following the advice of his father, he took, nevertheless, a keen interest in political affairs both as a speaker and a writer of pamphlets, newspaper and magazine articles, advocating the cause of a self-reliant Canada and a united empire, views which he further emphasized and expounded during his residence in England, 1871-1876. On his return to Canada he was publicly welcomed, and from 1877-1881 practised law at the Federal capital. Ill-health supervening in 1881 made it necessary for him to pass the winter in warm climates, and from that time forth (with the exception of certain efforts for the improvement of the condition of the people of Jamaica, where he spent for many years a considerable part of his time) he devoted himself chiefly to scientific studies and investigations. He attended when possible the meetings of scientific societies and congresses in America and Europe, and contributed often to their proceedings and transactions. He was a member of many learned societies in both hemispheres and a Fellow of the Royal Geographical Society, the American Association for the Advancement of Science, the Royal Society of Antiquarians of the North (Copenhagen), etc. The income from the practice of his profession earlier in life and his interests in Nova Scotia coal mines enabled him during his years of scientific activity to engage in travel and investigations otherwise impossible. His discoveries concerning the "dwarf races" of northern Africa were the result of several extended journeys in Morocco and the Atlas region, 1887-1893. These investigations excited a good deal of controversy at the time, but the author held his own well, and his continued studies have added very much to the literature of "dwarf peoples" all over the globe. The "dwarf animals" of pygmy races also engaged Mr. Haliburton's attention. One of his theories was that the race of man began with a "Dwarf Era," and some of his views were even farther from the run of common scientific reasoning, but none the less interesting or suggestive for that. The logical consequences of his "dwarf theory" led him sometimes unconsciously to magnify the significance of evidence that failed to convince other observers. Through persistence, however, he was often able at last to fit the missing links in the chain.

Another subject to which Mr. Haliburton devoted much study was the relation of the Pleiades to the calendars and mythologies of primitive peoples. Here again his African travels helped him out. In several publications he supported the thesis that "these stars are the 'central sun' of the religious calendars, myths, traditions, and symbolisms of early ages," — a view more poetical than scientific.

Of his numerous publications and addresses (outside of many political and social essays), the following are of interest to the folk-lorist:—

1. The Unity of the Human Race proved by the Universality of Certain Superstitions connected with Sneezing. Halifax, 1863.
2. New Material for the History of Man, derived from a Comparison of the Calendars and Festivals of Nations. Part I. The Festival of the Dead. Halifax. Part II. Astronomical Features in the Mosaic Cosmogony. Halifax, 1863-1864.
3. Notes of Mt. Atlas and its Traditions. Read before *Amer. Assoc. Adv. Sci.*, 1882.
4. Primitive Traditions about the Lost Pleiades. *Nature* (London), vol. xxi. (1881-1882) pp. 100, 101.
5. Notes on a Tau Cross on the Badge of a Medicine Man of the Queen Charlotte Isles. Read before the *Brit. Assoc. Adv. Sci.*, 1886. See, also, *Nature*, vol. xxxiv. (1886) p. 610.
6. On Gypsies and an Ancient Hebrew Roll in Sus and the Sahara. Read before the *Brit. Assoc. Adv. Sci.*, 1887. See, also, *Nature*, vol. xxxvi. p. 599.
7. On Berber and Guanche Traditions as to the Burial-Place of Hercules. Read before the *Brit. Assoc. Adv. Sci.*, 1888.
8. Primitive Astronomical Traditions as to Paradise. *Ibid.*
9. Gypsy Acrobats in Ancient Africa. *Journ. Gypsy-Lore Soc.*, 1890.
10. Dwarf Races and Dwarf Worship. Read before *Internat. Congr. of Orientalists*, 1891.
11. The Dwarfs of Mt. Atlas. London, 1891.
12. Racial Dwarfs in the Atlas and the Pyrenees. *Imper. Asiat. Quar. Rev.*, 1893; *Academy* (London), 1893. See, also, *Nature*, vol. xlvii. p. 294.
13. Orientation of Temples by the Pleiades. *Nature*, vol. xlviii. (1893) p. 566.
14. Survivals of Dwarf Races in the New World. Read before the *Amer. Assoc. Adv. Sci.*, 1894.
15. Dwarf Survivals and Traditions as to Pygmy Races. *Ibid.*, 1895.
16. A Search for Lost Colonies of Northmen and Portuguese in British North America. Read before *Brit. Assoc. Adv. Sci.*, 1895. See, also, *Proc. Roy. Geogr. Soc.*, 1895, and *Pop. Sci. Mo.*, vol. xxvii. (1885) pp. 40-51.
17. Zwergstämme in Sud- und Nord-Amerika. *Verh. d. Berliner Anthropol. Ges.* 1896, pp. 470-472.
18. The Dwarf Domestic Animals of Pygmies. *Proc. Canad. Inst.*, vol. i. N. S., 1897, pp. 3-7.

The writer of these lines of appreciation had only slight personal acquaintance with Mr. Haliburton, but found him to be an amiable gentleman of the old school, with an inexhaustible fund of reminiscences and experiences. He had, too, the zest and enthusiasm of a man of science wedded to a life of great variety and extensive scholarship.

Alex. F. Chamberlain.

BIBLIOGRAPHICAL NOTES.

BOOKS.

DEVIL TALES. By VIRGINIA FRAZER BOYLE. Illustrated by A. B. Frost. Harper & Brothers. 1900.

Stories of the old South, recorded by one who learned them in her childhood from the negroes of Mississippi. The tales are repeated for the most part in the forceful, native phrase of the black "mammy," to whom they had come as a heritage of generations. But inasmuch as they are embellished by suggestive setting, and moulded into artistic form by graceful narration, they must be assigned to the domain of literary rather than scientific folk-lore. It is, however, a work of wide interest, not only by reason of the weird fascination of the tales themselves, but because of their value to the psychologist and anthropologist, in showing, as they do, the superstition which is as warp in the characters of these dusky children, and which, crossed and recrossed by the woof of daily doings, makes up the fabric of their life.

The ten tales of the collection have for their common theme the baleful influence of the Evil One, who wanders abroad in the quarters during "de dark er de moon;" and the counter conjuring of the good Hoodoo, whose business it is to beat the devil at his own game.

There is a suggestion of Faust in the tragedy of "Marse Charles," the only one of the tales that deals with the "Quality," and a hint of classic Psyche in the clay butterflies fashioned by the crazed old Maumer to "fetch back de soul er Cindy's baby." Most of the stories recall Æsop's Fables, from the active participation of the beasts and birds, here regarded as emissaries of Satan. Herein, also, is Darwinism reversed, so to speak. "Brer Baily hain't got no call ter 'low dat niggers is 'v'luted fum Afiker monkeys, fur dey 'v'lute back inter monkeys, sho, mum!" For this was the punishment of the transgressing piccaninny who, bribed by Satan, stole the widow's last coal of fire.

Nor is this African philosophy free from the complacent egoism that marks the dogmatic wherever found: "Now white folks ain' lack niggers," old Daddy Mose explains; "dey 'll look at de new moon ober de lef' shoulder th'u' de trees an' nebber eben tek time ter say er pra'r back'ards: whilst dey puts on de right shoe fust, an' wonder what 's de matter wid dey business when hit go wrong. . . . White folks sho' is cu'is."

The illustrations are genuine illuminations to the text, and help to make the volume one to be welcomed by all who find interest in folk-tales, and care for their preservation. The tales belong to the past, and must have departed with it had they not found in Mrs. Boyle a competent and sympathetic chronicler.

Frank Russell.

THE BOOK OF SAINTS AND FRIENDLY BEASTS. By ABBIE FARWELL BROWN. Illustrated by Fanny Y. Cory. Boston and New York : Houghton, Mifflin & Co. 1901. Pp. 225.

This little book contains a series of tales relating to certain saints and their attendant animals, told in the simplest and most charming manner. The reader will not find a herbarium, in which desiccated elements of folklore are preserved for the consultation of an expert ; the old stem is made to put forth leaf and blossom in a manner to attract and touch the taste and sensibilities of the public for which it is intended. The last of the narratives relates to Saint Francis, and the spirit of the whole collection is not unlike that of the saint. The material furnished by mediæval legends is sufficient to supply several such works ; throughout these breathes a feeling for animal life, not at the time so completely separated from human existence as to-day is the case. It may be thought that the narrator would have done well to treat of well-known holy personages whose names she omits ; for example, Ste. Genevieve and her doe might well have been accepted. As it is, a considerable number of the saints introduced are obscure characters, chiefly Celtic, scarce known to *Acta Sanctorum*. In some cases their legends are rather the creation of literary activity than the exact presentation of popular belief. But the themes are sufficiently ancient ; and the writer did not intend that the stories should of necessity be mediæval in detail.

In regard to the tale which occupies the first place, we are obliged to take some exception. This is entitled "Saint Bridget and the King's Wolf." It is related that a certain king of Ireland had a tame wolf, which is shot by a countryman, who does not observe that the beast carries the royal mark. The man goes to court in order to claim the reward promised to destroyers of wolves, but instead of recompense is sentenced to die. Bridget, who knows the condemned person, pities his fate, and goes to the king in order to beg his life ; a white wolf jumps into her chariot, is taken to the king, and accepted as a substitute. From what immediate source the author has taken this tale we do not know ; but in the mediæval narrative which served as the ultimate source the beast is not a wolf, but a tame fox, on account of his sagacity a favorite with the king. The fox is killed by a peasant ; but the king swears to annihilate the slayer and all his race, unless he can produce a fox as clever as that which he has removed. Bridget prays to God, who sends her, as the account naïvely observes, one of his own wild foxes (*unam de suis vulpibus feris*). As Bridget is riding in her car, the fox takes his seat beside her, and, when he gets to the palace, goes through a series of tricks for the benefit of the king. The performer gives satisfaction, is admitted to the privileges of his predecessor, and the criminal forgiven. On the following day the fox furnishes a still more striking indication of ability by running away, and getting off safely to his hole, in spite of the most active pursuit on the part of dogs and hunters. The more authentic form of the history to our mind appears also the more agreeable ; and, pleasing as is the figure of the white wolf, whom Bridget is represented as caressing, we would rather have seen the

fox blinking from the front seat of the jaunting car, where he had perched himself beside the maiden.

W. W. Newell.

BLUEBEARD. A contribution to history and folk-lore, being the history of Gilles de Retz, of Brittany, France, who was executed at Nantes in 1440 A. D., and who was the original of Bluebeard in the tales of Mother Goose. By THOMAS WILSON, LL. D., Curator, Division of Prehistoric Archaeology, U. S. National Museum, etc. Illustrated. New York and London: G. P. Putnam's Sons. Pp. xv, 212.

The work of Professor Wilson, which we are late in noticing, is essentially an account of the career of Gilles de Retz, Marshal of France, condemned on charges of heresy and the abduction of children. Gilles was fond of magnificence, and his extravagance caused presumptive heirs to make an attempt to deprive him of the management of his property. In 1440 the Bishop of Nantes cited Gilles to appear before his court on accusation of unspeakable crimes against infants, and a decree of excommunication was passed upon him. This decree profoundly affected the accused, who seems to have been a devout believer, more anxious for the safety of his soul than for that of his body. At the trial accusations of heresy and magic were added; the defendant was alleged to have a familiar spirit, who had appeared to him within a magic circle, in the form of a serpent or a leopard, and such acts of incantation Gilles admitted. He was convicted of heresy, but, in consideration of his submission, the excommunication was annulled.

Professor Wilson agrees with other historians in considering that Gilles was guilty; but a good case could be made out in his defence. The assumed acts belong to folk-superstition; the mediæval process made it easy to enforce confession by torture, and the fears of the accused for the future fate of his soul inclined him to subservience; the evidence is suspicious, and in a modern court would carry little weight. It is a curious piece of folk-lore that the altar erected to the memory of Gilles, an alleged murderer of infants, came to be popularly considered as that of The Blessed Virgin who Makes Milk (*Bonne Vierge de Créé-Lait*). Nursing mothers worshipped at this shrine.

That Perrault's tale of Bluebeard is founded on the career of Gilles de Retz is assumed by the author; but this supposition scarce appears to have foundation. A number of variants appear in Europe. These, with related stories, have been ably discussed by Mr. E. Sidney Hartland, in the "*Folk-Lore Journal*" for 1885 (iii. 192-242). His conclusion is that the narrations belonging to the category of "*The Forbidden Chamber*" developed from an account of "the slaughter of his wife and children by a capricious or cannibal husband, to marriage and murder for previously incurred vengeance, or for purposes of witchcraft, and thence to murder by a husband for disobedience express or implied." At this point the killing is represented as a punishment for fatal curiosity. It may here be remarked that another reason for the destruction of a pregnant wife is to

prevent the birth of a babe who might become a rival of the father. Such a story, given in the earlier life of Gildas, is referred to Brittany; but there is no further analogy with that of Perrault.

The interest of Professor Wilson's subject for folk-lore is not the connection with the nursery tale, so much as with the theory of mediæval trials for witchcraft. As an item of popular religion may be mentioned the prayer of La Hire, a companion of Gilles, who at the assault of Rainefort is said to have petitioned: "O God, I pray Thee to do for me to-day what Thou wouldst that I should do for Thee, were I God and Thou La Hire." This was probably a common form of entreaty; Michelangelo Buonarroti introduces it into a madrigal.

W. W. Newell.

ARBEIT UND RHYTHMUS. Von Dr. KARL BÜCHER. Zweite, stark vermehrte Auflage. Leipzig: B. G. Teubner. 1899. Pp. x+412.

Although the title of this volume hardly indicates the fact, it is devoted for the most part to the consideration of the relations between work and song among more or less primitive peoples. The book is an enlarged and improved form of an essay published in 1896 in the "Proceedings of the Royal Saxon Scientific Society," is well printed in Roman type, and provided with a very good index. The topics discussed are: Labor among primitive peoples (pp. 1-23), rhythmic form of work (pp. 24-40), labor songs (pp. 41-59), diverse species of labor songs (pp. 60-194), employment of labor songs in keeping together large masses of men (pp. 195-249), song and other rhythmic bodily movements (pp. 250-298), origin of poetry and music (pp. 299-237), woman's work and woman's poetry (pp. 338-356), rhythm as an economic principle of evolution (pp. 357-383). There is also an appendix giving the music (in some cases likewise the text) of a number of boat-songs from various regions of the globe. The extent of the material examined by Dr. Bücher may be judged from the two hundred songs of all sorts of which the texts (and in many cases the music also) with translations find place in the book. These songs cover a wide range of human activities: Dance and kindred phenomena, house-life, meal-grinding, food-preparing, manufacture and use of textile, fictile, and other materials, trades and professions, ploughing, sowing, reaping, and harvest, threshing and storing, fruit-gathering, hay-making, coal-mining, hunting and fishing, house-building, lifting, pulling and carrying, rowing, paddling, and sailing, pastoral life, war, religion, ritual, processions, caravans, "medicine," etc. All these things the author uses to support and illustrate his theory of the intimate relationship of bodily movement, music, and poetry. In the beginning work and play were one, and a "joy in doing," resembling that of the civilized man in his highest creative acts of mind, — was common to all the labors of primitive man. As an economic evolutionary principle rhythm served "not merely to lessen the burden of labor, but also as one of the sources of æsthetic pleasure and that element of art for which all human beings without distinction of culture have some sort of feeling within them." Work, play, and art were formerly one, as

can still be seen in the growing child, and often in the genius. According to Dr. Bücher both the dance and poetry originated in labor-rhythms. It is a very suggestive fact on this point that the Mincopies, of the Andaman Islands, are said to compose their songs while at work, and then carry them out in the dance (p. 203), — and every Mincopy has the gift of composing. The first step taken by primitive man in the direction of song was to make labor-songs out of the same stuff wherefrom language took its words, the simple "nature-sounds," — thus songs with meaningless words arose, in which rhythm was all. Next came the intercalation of intelligible words, phrases, sentences, and by and by the poetical creation was born. Whatever one may think of this theory, one must admit that he has marshalled his facts with no little skill and thoroughness. One can hardly help regretting that the author was not able to go into the American Indian side of his subject with more detail, as he would have found in the songs of the Navahoes, Sioux, Iroquois, Cherokees, to say nothing of many South American tribes, a rich grist for his mill. So, too, the songs of the Indians of the Northwest Pacific coast. The section on "work and poetry of women" maintains the thesis that folk-poetry has a certain woman-*motif* linking it directly with labor-song, for women were the chief workers in early times, and they sang as diligently as they toiled. This share of woman in early literature has been emphasized already by Mason and Letourneau, but Bücher furnishes other facts of interest concerning woman's poetic activity. Out of 1202 Esthonian, Lettic, and Lithuanian folk-songs examined by the author, 678 were songs of women and only 355 distinctly men's songs. Something the same may be said of the Finns, while among the peoples of western Europe there are marked traces of similar phenomena, — a recrudescence is noticeable in the Middle Ages.

While he has not exhausted the subject by any means, Dr. Bücher has written a very interesting and suggestive volume worthy of consultation by all students of the beginnings of human arts.

Alexander F. Chamberlain.

CHINESE MOTHER GOOSE RHYMES. Translated and illustrated by ISAAC TAYLOR HEADLAND, of Peking University. New York: Fleming H. Revell Co. 1900. Pp. 160.

The author of this profusely illustrated volume tells us that "the entire work is due to the fact that our attention was called by Mrs. C. H. Fenn, of Peking, to her old nurse repeating these rhymes to her little boy," and declares not only that "there are probably more nursery rhymes in China than can be found in America," — his own collection of Chinese rhymes numbers more than six hundred, — but also that "there is no language in the world, we venture to believe, which contains children's songs expressive of more keen and tender affection than some of these here given." The translation is one "which is fairly true to the original, and will please English-speaking children," and the Chinese text of each "rhyme" (not transliterated, however) is given. In this volume one hundred and forty rhymes are printed, fairly representative of the activities and environment

of childhood in China. The satire and the ethics of some of these rhymes are very interesting, while their appeals to the weaknesses and to the strong points of children often equal, if they do not excel, the corresponding characteristics of the rhymes of the white race. The "Pat-a-Cake" rhyme, —

Pat-a-cake, pat-a-cake,
Little girl fair,
There 's a priest in the temple
Without any hair.

You take a tile,
And I 'll take a brick,
And we 'll hit the priest,
In the back of the neck, —

being aimed at native priests, must not be held responsible for the current troubles in the Celestial Empire. The doctors and the merchants figure in an amusing fashion in some of these rhymes. Some of the tenderness displayed towards animals and insects would delight the good St. Francis. This tenderness the plant-world also shares, and all nature lives for the little child. What could be more naïvely human than rhymes like these, —

A red pepper flower,
Ling, ling, ling,
Mama will listen,
And baby will sing.

Old Mother Wind,
Come this way,
And make our baby
Cool to-day.

This book will interest everybody from the most ignorant to the most learned, for it has within it the human essence that proves the real unity of mankind.

A. F. C.

Monographien zur deutschen Kulturgeschichte, herausgegeben von Georg Steinhausen. V. Band. KINDERLEBEN IN DER DEUTSCHEN VERGANGENHEIT VON HANS BOESCH. Mit 149 Abbildungen und Beilagen nach den Originalen aus dem 15-18. Jahrhundert. Leipzig: Eugen Diederich. 1900. Pp. 132.

This book, replete with reproductions of quaint and curious pictures and drawings, together with facsimiles of broadsides, etc., deals with child-life in Germany in centuries past. The topics treated of at length are: Birth (pp. 1-23), baptism (pp. 23-33), early childhood (pp. 33-45), home education (pp. 45-62), toys and play (pp. 62-78), festivals and holidays (pp. 78-93), school (93-106), after school (pp. 106-114), illegitimate, poor, and orphan children (pp. 114-120), sickness and death (pp. 120-131). The valuable and interesting details in which it abounds can only be appre-

ciated by examination of the volume itself, and the same may be said of the whole series to which it belongs. They are wonderfully cheap as well, — the “*Kinderleben*” selling for only four marks, with a finer edition at eight marks. Boesch, after noting how long some strange and even cruel customs have lingered in the land, points out that not a few of the finest German *Märchen* owe their origin to the exposure of infants (p. 13). From page 21 we learn that birth notices in the newspapers date from towards the end of the eighteenth century, and were far less simple than those of to-day. The “*Freudmaidli*,” as the announcer of births to relatives and friends was termed in Schaffhausen, was a very interesting figure. In Swabia the belief seems still to be current that the presence of a sleeping infant protects a house from lightning (p. 37). From the examples on page 45, it would be fair to judge that the rudeness of modern children towards their elders had some brilliant precedents. The cut of the “*Zuchtwagen*,” with its accompanying rhymes, from a Nürnberg broadside of the sixteenth century, treats humorously the difficulties of bringing up children. So, too, the “*Tischzucht*” on page 54. The section on “bad children” is very good. Nürnberg children’s toys were celebrated already in the fourteenth century. The pictures of various sports and games deserve more than passing notice. Among the good and evil characters of the childish pantheon appear Schönbart, Knight Rupert, St. Nicholas, “the child-eater” (who resembles the famous witch with a basket, of the Indians of the North Pacific coast), etc. That the German, like the English boy, “crept like snail unwillingly to school,” is evident from confessions of eminent men on page 98. The illustrations of some of the text-books are more ingenious or witty than profitable. The following charm to drive away pain, —

Heile, heile, Segen,
Drei Tag Regen,
Drei Tag geht der Wind:
Heile, heile, liebs Kind, —

is worth citing here. Some of the pictures of death are characteristically horrible, — Cornelius Teunissen’s “*Allegory on Instability*” is reproduced as a full-page illustration (p. 128). All folk-lorists and those who are not, who take any manner of interest in the folk-reaction to the phenomena of childhood, especially those things which “are a perpetual fountain of youth,” will enjoy this book.

A. F. C.

THINGS CHINESE: Being Notes on various Subjects connected with China.

By J. DYER BALL, M. R. A. S. Third Edition, Revised and Enlarged.
London: Sampson Low, Marston & Co., Ltd. 1900. Pp. 666 + xxv.

This little encyclopædia, the first edition of which appeared in 1893, contains much in the nature of folk-lore. Among the new rubrics added since the second edition are: Betrothal (pp. 69-92), Birth-customs (pp. 74-77), and Cosmetics.

A. F. C.

THE CHILDHOOD OF JISHÍE, THE OJIBWA, AND SIXTY-FOUR PEN SKETCHES.

By ALBERT ERNEST JENKS, PH. D., author of "The Wild-Rice Gatherers of the Upper Lakes" and "Economic Plants used by the Ojibwa."

Madison, Wis.: The American Thresherman. 1900. 12°. Pp. 130.

The timely appearance of this attractive little volume is another evidence of the growing interest in Indian things. While making no claim to be anything more than a story for little people, it is in reality the finest study of the Indian that has appeared in a long time. The author is a young man who has already given proof of capacity for close scientific work in a recent monograph, soon to be published by the Bureau of American Ethnology, upon the native wild-rice industry of the upper lake region. This book shows that he has reached the heart of the Indian as few white men ever do. It is a consistent record of the daily life of the Indian boy at home with his tribe from the first day in the beaded cradle until the vision of his medicine spirit makes him a man. Every forward step in the transition is followed, as an old man, sitting by the fireside, might recall his boyhood adventures, with loving touch upon all his childhood wonderings and longings. It is written from the inside—such a book as the Indian himself would write had he but the literary ability, and, failing that, it is such a book as the Indian would wish to have written. More than that, it is a study of primitive life, and contains more of genuine ethnology than many pretentious octavos claiming authority upon the subject. If the ethnologist fails hereafter to keep it upon his library shelf, it will be because the children have carried it off to read the story. Only one small fault seems worth noting, viz.: the use of the word *squaw* for *woman*. The book is handsomely illustrated with numerous appropriate pen drawings, and contains an introduction by Prof. W. J. McGee, ethnologist-in-charge of the Bureau of American Ethnology.

James Mooney.

KINDHEIT UND VOLKSTUM. Von K. MUTHESIUS. Gotha: Thienemann. 1899. Pp. 54.

This pamphlet, No. 13 of the "Beiträge zur Lehrerbildung und Lehrerfortbildung," is an interesting review of recent German literature about folk-lore from the standpoint of the teacher in reference to the nature and capacities of the child. The author emphasizes the teacher's need of insight into the nature-world of the folk and of the poet, who are both so often very close to the child in their thoughts concerning life and its phenomena. To cause folk-lore to permeate every branch of instruction and to touch every teacher with its spirit, rather than to utilize it as a special feature of the curriculum of the training-school, is, Dr. Muthesius thinks, the way to make folk-lore serve best the cause of education. In this fashion will the German teachers be able to make real the dream of Fichte and Herder, and, in the spirit of the deep and true things the folk have treasured through the ages, train the young generations for the great deeds of the future. These pages ought to be read by every teacher and every folk-lorist.

A. F. C.

MATERIALIEN ZUR GESCHICHTE DES DEUTSCHEN VOLKSLIEDS. Aus Universitäts-Vorlesungen von RUDOLF HILDEBRAND. I. Teil : DAS ÄLTERE VOLKSLIED. Herausgegeben von G. Berlit. Leipzig: B. G. Teubner. 1900. Pp. viii + 239.

This volume, which forms also the supplementary number of the fourteenth volume of the *Zeitschrift für den deutschen Unterricht*, is made up from notes of lectures delivered at the University of Leipzig at various times during the ten years 1880-1890 by Rudolf Hildebrand, the distinguished teacher and folk-investigator, on "The older German Folk-Song in its culture-historical and literary significance." Among the topics treated are: Folk-Song and Artificial Song, New Songs that hark back to Olden Times, The Significance of Song in Olden Life, The Literature and the Transmission of the Older Folk-Song, Competitive Singing, Contest between Summer and Winter, The Maiden and the Hazel-Bush, The Rose in Folk-Song, Martinmas Songs, Drinking Songs, Carnival Songs, Foot-soldier Songs, The Old Epic, Historical Folk-Songs, Children's Songs, etc. The texts of many songs are given, and there is a plenitude of bibliographical references, historical, comparative, and explanatory annotations. Although very fragmentary in not a few sections, this book cannot but fail to be useful to the student of German folk-song in its origin and development.

A. F. C.

BIBLIOGRAPHY OF WORCESTER. A List of Books, Pamphlets, Newspapers, and Broad-sides, printed in the Town of Worcester, Massachusetts, from 1775 to 1848. With Historical and Explanatory Notes. By CHARLES LEMUEL NICHOLS. Worcester: Privately Printed. MDCCCXCIX. Pp. xii + 216.

This well-printed volume contains among its 1296 entries many items of interest to the folk-lorist, the historian of English folk-lore in America in particular. The Worcester edition of "Mother Goose's Melody," Dr. Nichols rightly terms "the most famous of Thomas's reproductions of Carnan and Newbery's London children's books." The vogue which the "last and dying words" of criminals about to be executed enjoyed is apparent from the number of broadsides of this nature. The titles of the *Juvenilia* and the pseudonyms of some of their authors make very good reading for a melancholy mood that needs to be changed into a merry one. One can hardly refrain from mentioning the following: "The renowned History of Giles Gingerbread, a little Boy who lived on Learning," 1787; "The History of Little King Pippin; with an Account of the melancholy Death of four naughty Boys, who were devoured by wild Beasts. And the wonderful Delivery of Master Harry Harmless by a little white Horse," 1787; "The Death and Burial of Cock Robin; with the tragical Death of A Apple Pye," 1787. In these titles figure: Tommy Trapwit, Nurse True-love, Mrs. Lovechild, Solomon Sobersides, Charley Columbus, Crop the Conjuror, Tommy Thumb, Cock Robin, Goody Twoshoes, Tom Trot, Robin Goodfellow, Mr. Tell Truth, Jackey Dandy, Solomon Winlove, etc. Altogether, the output of *Juvenilia* is very remarkable. Most curious of all,

perhaps, is the "Hieroglyphick Bible," with "Emblematical Figures for the Amusement of Youth," published in 1788 by Isaiah Thomas. Dr. Nichols has done his work well, and one can only regret that being privately printed in a small edition, his "Bibliography" can hardly attain the circulation it deserves.

A. F. C.

DIE GEHEIMSYPBOLE DER CHEMIE UND MEDICIN DES MITTELALTERS.

Eine Zusammenstellung der von den Mystikern und Alchymisten gebrauchten geheimen Zeichenschrift, nebst einem kurzgefassten geheimwissenschaftlichen Lexikon. Von C. W. GESSMANN. Mit 120 lithographierten Tafeln. München: Franz C. Mickl. 1900. Pp. xii + 67 + 126 + 36.

This book, with an historical introduction, a dictionary of alchemical terms (178 in number), 122 pages of symbols, copious indexes in German, Latin, French, English, and Italian, and a list of works referred to, is indeed a remarkable composition, and one not without value to students of folk-lore, who cannot fail to be interested in the thousands of symbols figured and explained, as well as in the terms employed by the old alchemists and men of medicine, or rather, perhaps, "medicine men" of the middle ages. The transmogrifications of some of the letters of the Roman alphabet to make alchemic signs are really wonderful. The historical introduction contains many interesting facts. According to Zosimus, an alchemist of the fourth century, the *Egregori*, or "sons of God," as a reward for the favors they received from the daughters of men (as related in the Book of Enoch), disclosed to them the secrets of astrology, medicine, and cosmetics. Another alchemistic legend attributes the knowledge of these occult matters to the goddess Isis, who claimed it as the reward for her submission to the passion of the angel Amnael. Jacob Toll, a professor of Duisburg, at the end of the seventeenth century, sought to place the whole of ancient mythology on a basis of alchemy. The incident of the burning of the golden calf gave rise to the idea that Moses was an alchemist, and the *Balneum mariæ* or *Marienbad* is said to take its name from Miriam, the sister of Moses. In the palmy days of alchemy both men and women of all nations devoted themselves to its pursuit, and crowned heads (like Henry VI. of England and Barbara, the consort of the German Emperor Sigismund) are found among their numbers, besides monks and churchmen. The most recent book on alchemy by one of the "adepts" is Jollivet Castelot's "Comment on devient Alchymiste" (Paris, 1897), the author of which is general secretary of the "French Alchemical Society." According to Dr. Gessmann the very latest development is the establishment in America of an "*Argentaurum* Company."

A. F. C.

THE INDIANS OF TO-DAY. By GEORGE BIRD GRINNELL, Ph. D. Illustrated with full-page portraits of living Indians. Chicago and New York: Herbert S. Stone & Company. MDCCCC. Pp. iii + 185.

This elaborately illustrated volume (there are fifty-six full-page portraits of Indians, — Arapahoes, Blackfeet, Cheyennes, Apaches, Wichitas, Kiowas,

Pueblos, Flatheads, Assiniboinés and Sioux of divers tribes, Tonkawas, Crows, etc.) treats of Indian Character, Beliefs and Stories, Myths, Former Distribution of the Indians, Reservations and Reservation Life, The Agent's Rule, Education, Some Difficulties, The Red Man and the White. To the author, the Indian is "a grown-up child," "an adult with the mind of a child," and from this point of view he discusses very sympathetically, in the light of his own long and extensive personal experience, the various questions involved. Against the common view that the Indian is stoical, stolid, or sullen, Dr. Grinnell justly protests, and his sketch of the Red Man's character is illuminating. In the chapter on "Beliefs and Stories" (pp. 13-26) the author has incorporated from his "Pawnee Hero Stories and Folk-Tales" the myths of "The Ghost Wife" and "The Bear Man." Chapter iv. (pp. 27-33) is devoted to "The Young Dog's Dance," chapter v. (pp. 35-43) to "The Buffalo Wife," both Pawnee legends, and chapter vi. (pp. 45-48) to "A Blackfoot Sun and Moon Myth," reprinted from the *Journal of American Folk-Lore*. Of the buffalo we learn (p. 21): "The Blackfeet called it Ni-ái, which means my shelter, my protection, while all the plains tribes prayed to it." Widespread, also, is "a faith in the intelligence and spiritual power of the spider" (p. 25). Among the Blackfeet, "the butterfly seems to be the sleep producer," and the lullabies refer to it. The chapter on "Former Distribution of the Indians" (pp. 49-73) consists of brief accounts, in alphabetical order, of the chief Indian families or stocks north of Mexico, and is a very handy list for reference purposes, although the author has not correlated with absolute exactness the various doubtful relationships. Attention is called to the very mixed Indian blood of the Northern Cheyennes, and to the strong infusion of Mexican blood among the Comanches. The chapter on "The Reservations" (pp. 75-140) is a somewhat similar descriptive list of the numerous Indian agencies in the United States, embodying all sorts of general information. The number of the Indians, the author thinks, is decreasing. On the reservation the Indian is really "a prisoner," and its life is very irksome to him. He is often expected to conform to the virtues of civilization, with very little real protection from its vices. And the agent, when he is good, he is very good, and when he is bad, he is very bad. The discussion of "Education" (pp. 153-162) is very sane and suggestive, the view taken being that "the main object in educating the Indian children is to render the race self-supporting," and that the Indians are Americans, and "should be put in a position to develop into a constituent part of our new race, just as the immigrants from a dozen foreign lands have developed and are developing into good and useful citizens of the United States" (p. 161). Altogether "The Indians of To-Day" is a very useful and a very ornamental book, with excellent illustrations and a good index. The author's work, the printer's, and the artist's are all well done.

A. F. C.

FOLK-LORE STORIES AND PROVERBS GATHERED AND PARAPHRASED FOR LITTLE CHILDREN. By SARA E. WILTSE. Illustrated by Edith Brown. Boston: Ginn & Company. 1900. Pp. vii + 81.

In the hope of fostering the joyous spirit in child life, Miss Wiltse has modified considerably, for the use of children just learning to read, some familiar stories of the folk. These are: Henny Penny, Big Spider and Little Spider, The House that Jack Built, The Moon in the Mill Pond (after "Uncle Remus"), The Sheep and the Pig (after Asbjørnsen), The Lion and the Elephant, The Sole, The Three Bears, The Lion and the Mouse, Boots and Beasts (after Asbjørnsen), The Tortoise and the Earth, with the addition of "Chaucer's Garden." The numerous illustrations are well suited to the text. Miss Wiltse, in the true child-study spirit, has not abused her office of editor, and this little book will doubtless achieve the success it deserves.

A. F. C.

JOURNALS.

RECENT ARTICLES OF A COMPARATIVE NATURE IN FOLK-LORE PERIODICALS
(NOT IN ENGLISH).

AGOSTINI, J. Folk-Lore du Tahiti et des îles voisines. Changements survenus dans les coutumes, mœurs, croyances, etc., des indigènes, depuis 70 années environ (1829-1898). *Rev. d. Trad. Pop.*, Paris, 1900, xv, 65-96, 157-165. The author, who has resided for some three years in Tahiti, compares his own observations with the data in Moerenhout, and notes the changes that have taken place in the habits, customs, beliefs, etc., of the natives in the seventy years that have elapsed since the latter visited these islands. Some ancient customs and practices have entirely disappeared, others are obsolescent, while some have hardly yet felt the touch of the new influences. The bark-cloth *maro* has been dethroned by the *parco* of European calico; the kiss has largely changed to the European sort; the morals of the peoples (and these are reflected in the latest versions of many tales and legends) have changed in part for the better and in part for the worse; the marriage relation in particular has been deprived of some of its cruel aspects. But the ghosts of old superstitions still stalk about among the Christian beliefs imposed by the missionaries, and superstitions still mingle strangely with the practical matters of trade and commerce.

D'ARAUJO, J. Proverbios venezianos com equivalencia portugueza. *A Tradicao*, Serpra, 1901, iii, 12-15. A list of 92 Venetian proverbs and their Portuguese equivalents.

BARTELS, M. Was können die Toten? *Ztschr. d. Ver. f. Volkskunde*, Berlin, 1900, x, 117-142. "What can the dead do?" An extended discussion with bibliographical references of the various acts and deeds credited to the dead in folk-thought all over the world, but especially in Central Europe. Among the acts attributed to the dead, directly or indirectly, are the following: Open one eye or both, eat and drink, use his former property of all sorts, talk, sing, hear, carry with him to the grave sickness and disease, draw the living unto him, turn in his grave, walk the earth, visit the survivors, dance together, roam about at night, visit the beloved, feel pain and grief, think and feel generally, give good advice, talk, jest, and sing with and to one another in their graves, see and know what is

going on in the world, kiss or suck to death the living, act as a sort of detective. To the folk *requiescat in pace!* means a great deal.

BASTIAN, A. Zum Seelenbegriff in der Ethnologie. *Ethnol. Notizbl.*, Berlin, 1901, ii, 77-97. A general discussion of the idea of the soul among the various races of man, with references to Koch's recent study of "Animism."

BITNER, S. Preśn o ojcu z trzema córkami. Odminka ludowa pieśni "o królu Learze." *Wisła*, Warszawa, 1900, xiv, 186, 187. Records a Polish variant of the song of King Lear.

CHAUVIN, V. Mahmoud: Contes Populaires. *Wallonia*, Liège, 1900, viii, 5-12. Brief comparative study of the legend of the murderous pastry-cook or barber, — the story of Mahmoud, or the son of the Emperor of China. The incident of razing the house and its analogues in Belgian law and folk-lore are discussed.

CHAUVIN, V. Documents pour la Parabole des trois anneaux. *Ibid.*, 197-200. Brief discussion, with bibliography, of the origin of the parable of the three rings made famous by Lessing in his *Nathan der Weise*. The parable is traced back to an Arab text of the eleventh century of our era.

COELHO, T. O Senhor Sete. *A Tradição*, 1900, ii, 39-42, 69-71, 86-88, 97-102, 118-120, 135-138, 154-157, 162-168, 185, 186; 1901, iii, 8-10, 17-22. These articles on "Mr. Seven" deal with the folk-lore relating to the number 7. Besides giving some 100 quatrains and a number of other pieces of folk-poetry in which the number seven figures, the author discusses such proverbs, sayings, etc., as the following: Seven dogs to one bone, to have seven eyes, seven hours' sleep or travel; a man of seven offices, the seven sons of St. Felicity, the last of seven daughters a witch (of seven sons a werewolf), rumor is seven-mouthed, reason comes when one is seven, the seventh of May is unlucky, the seven sages of Greece, seven deadly sins and seven virtues.

CROCE, B. Il ginoco delle canne o il carosello. *Arch. per lo Stud. delle Trad. Pop.*, Palermo, 1900, xix, 417-420. Discusses the *carosello*, a game introduced into Italy by the Spaniards in the fifteenth century, but ultimately of Arabic origin.

DEFRECHÉUX, J. Le latin et l'humour populaire. *Wallonia*, 1900, viii, 21-24, 107. Gives examples of the folk-use, mostly in a facetious manner, of Latin words and phrases, in Liège, where that language was once highly cultivated.

DRECHSLER, P. Das Rückwärtszaubern im Volksglauben. *Mitteil d. Schles. Ges. f. Volkskunde*, Breslau, 1900, 45-50. Examples (chiefly from Central Europe) of the wide-spread folk-belief in the virtue and magic of "backwards doing."

FERRARO, G. La genesi della mitologia meteorica. *Arch. per lo Stud. delle Trad. Pop.*, 1900, xx, 469-481. In spite of linguistic differences, the author thinks, the mythologies of the different peoples are sisters, for they are all "daughters of the impression which nature made and is still making on the senses of man." Man in his brief course of life repeats the story of the race, the infancy of the individual corresponds to the infancy of his people. The author believes that the "child of 2-5 years of age is in that psychic state in which abstract ideas are personified; this is the epoch of the creation of atmospheric mythology." The author sustains this thesis by comparing the beliefs of primitive peoples, the folk, and children, concerning thunder and lightning, fire, hail, wind, rain, clouds, rainbow. These personifications have a "corporeo-psychic" origin.

HAUFFEN, A. Kleine Beiträge zur Sagengeschichte. *Ztschr. d. Ver. f. Volkskunde*, 1900, x, 432-438. Treats of "The Dream of the Treasure on the Bridge," "The Legend of Mons Pilatus," and Lenau's "Anna."

KAINDL, R. F. Napoleons-Gebete und -Spottlieder. *Ibid.*, 280-283, 449. Treats of the "Napoleon cult" in Poland at the beginning of the nineteenth century, with its literature of parodied prayers, song, and satire.

KARLOWICZ, J., et GAIDOZ, H. L'obole du mort. *Mélusine*, Paris, 1900, x, 56-66, 114, 115. Brief account of the custom of placing money in the hands, in the mouth, on the eyes, or somewhere about the body of the dead, in Europe, Asia, etc.

VON LIEBENAU, T. Der Ring des Gyges in der Schweiz. *Schweiz. Arch. f. Volkskunde*, Zürich, 1900, iv, 220, 221. References to literature concerning the magic power of precious stones.

LOPACINSKI, H. Dwa przysłowia starożytne. *Wisła*, 1900, xiv, 69-71. Discusses the origin of two old Polish proverbs ("eagles beget eagles, not doves").

MEYER, R. M. Goethe und die deutsche Volkskunde. *Ztschr. d. Ver. f. Volkskunde*, 1900, x, 1-15. Examines the evidence in the life and writings of Goethe as to the nature of his interest in folk-life and folk-lore. The conclusion arrived at is that the interest of the great German poet in these matters was only a "Dreingucken," not a deep, abiding passion.

VON NEGELEIN, J. Die Reise der Seele ins Jenseits. *Ibid.*, 1901, xi, 16-28. The first part of a general essay upon the beliefs and practices of the various races of man with respect to the journey of the soul from the earth, to, and in the other world. This section deals with the departure of the soul and the ideas therewith connected, among Aryan and Semitic peoples especially.

PERRONI-GRANDE, L. Un "cuntu" Siciliano ed una novella del Boccacci. *Arch. p. lo Stud. d. Trad. Pop.*, 1900, xix, 365-369. Text (with a few notes) of a Sicilian *cuntu*, or folk-tale, resembling in several respects one of the stories (ii, 9) in the *Decameron* of Boccaccio.

PETSCH, R. Ein Kunstlied im Volksmunde. *Ztschr. d. Ver. f. Volkskunde*, 1900, x, 66-71. Discusses the changes in von Zedlitz's poem "Mariechen," in its passage through the mouth of the folk, — some of the changes are of psychological interest. Four versions of the song are referred to.

PINEAU, L. Paysans Scandinaves d'autrefors et Paysans Français d'aujourd'hui. *Rev. d. Trad. Pop.*, 1900, xv, 497-502. The author detects "a striking resemblance," in life, beliefs, and superstitious practices, between the French peasants of to-day and the Scandinavian peasantry as described by Olavus Magnus.

PITRÉ, G. Contributo alla bibliografia dei "Contes des Fées" di Ch. Perrault, d'Aulnay et Leprince de Beaumont in Italia. *Arch. p. lo Stud. delle Trad. Pop.*, 1900, xix, 256-259. Gives (with descriptive notes) the titles of twenty-six editions of Italian books, containing in whole or in part the "Fairy Tales" of Perrault, etc.

PITRÉ, G. Le Tradizioni popolari nella Divina Commedia. *Ibid.*, 521-554. Produces evidence to show that Dante absorbed largely items of folk-thought and folk-belief into his great poem. Dr. Pitré cites forty-three passages containing or relating to folk-lore, with explanatory notes and references to the literature of the subject. Folk-usages, games, beliefs, superstitions, legends, proverbs, etc., are touched upon. The facts contained in this article show that the wise Dante was not able to rise altogether above the lore of the folk of his day.

POLIVKA, G. Tom Tit Tot. Ein Beitrag zur vergleichenden Märchenkunde. *Ztschr. d. Ver. f. Volkskunde*, 1900, x, 254-272, 325, 382-396, 438, 439. A comparative study and investigation into the origin, history, and connections of the tale of "Tom Tit Tot," which Mr. Edward Clodd has discussed with special reference to content in his volume (named after the story) which appeared some three years ago. Polivka's study is a useful appendix to Clodd, and is well provided with references to the literature of the subject. The tale is probably of Teutonic origin, and has spread from the peoples of that stock over the West European and Romance area. The author discusses with considerable critic detail the numerous versions of this folk-story.

STIEFEL, A. L. Zu Hans Sachsen's "Der plint Messner." *Ibid.*, 71-80. The author thinks Russian influence in the case of Sachs's "Blind Sacristan" impossible. The direct source is the "Kesküchlein," a poem by his contemporary and fellow countryman, Hans Vogel. The ultimate origin is also discussed.

THOMAS, N. W. O mercado de Grillos. *A Tradição*, 1900, ii, 129, 130. Treats briefly of the "cricket market" in various parts of Europe.

TROTTER, A. Die alcune produzioni patologiche delle piante nella credenza popolare. *Arch. p. lo Stud. delle Trad. Pop.*, 1900, xix, 207-214. Discusses folk-lore from various parts of Europe (Italy in particular) concerning such pathological vegetable phenomena as the "galls" on barks, beeches, etc., and excrescences of a like sort. Their rôle in folk-medicine is noted.

TUCHMANN, J. La fascination. *Mélusine*, 1900, x, 8-14, 40-46, 68-70, 115-117, 125-127. Treats of fascination in ancient and modern times and among various peoples, with respect to its prophylaxis, jurisprudence, etc. Many bibliographical references are given.

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THE JOURNAL OF AMERICAN FOLK-LORE.

VOL. XIV. — APRIL-JUNE, 1901. — No. LIII.

AN INTERPRETATION OF KATCINA WORSHIP.

MANY travellers and ethnologists who have visited the Pueblo Indians have witnessed and described their masked dances called Katcinas, but few have attempted to explain the meaning of these dances. It is commonly agreed that these performances are religious—giving to the adjective religious a meaning which would include primitive expressions of a religious sentiment. Without claiming to interpret satisfactorily this intricate cultus, I desire to offer a few suggestions bearing on its nature derived from several years' study among the Tusayan Indians of Arizona. Hopi linguistics shed no certain light on the origin of the word Katcina, and the fact that masked personages are known by the same name in the New Mexican pueblos has been interpreted to mean a derivation from that quarter.

Among the Hopi the name Katcina has at present three applications; the first, apparently the original, to a masked man personating a supernal being with totemic characteristics; the second, to a ceremonial dance, in which these masked personators appear in public; and the third, to secular or religious images or pictures representing these same beings.

Katcinas are designated by distinctive names, as those of animals, plants, the sun, stars, and natural objects. Some have received their names from their songs, or peculiar cries which the personators utter, while other names are derived from pueblos or Indian stocks from which they have been adopted. The symbolism of the mask or other paraphernalia by which each is recognized, and the peculiar dance or step of the personator have given names to many others. It may be said without exaggeration that the names of Hopi Katcinas are numbered by hundreds. Each of these many different Katcinas may be further designated by colors, as yellow, red, green, black, and white. Masks differing in color alone, but preserving the same symbolic markings, are distinguished by names denoting those colors; as Green Bear, White Bear, etc. Katcinas of the same name

form groups, in each of which there are representatives of brothers, sisters, mother, grandmother, and uncle; all bearing a common general name, with added specific name denoting that relationship. Groups containing all the relatives mentioned are not common, but in many we find male and female representatives distinguished from each other by the symbolism of their masks. The origin of the characteristic names of different Katcinas will not be here considered except so far as to say that it is found in totemism. The names of several Katcinas are the same as those of living clans, but there are many living clans having no corresponding Katcina of the same name. One Walpi clan is called the Katcina clan, a fact which is instructive, since it is probable that the name of the cult was introduced by this clan.

It would be wearisome, in this communication, to mention all the individual names of Katcinas,¹ or to give in detail the distinctive symbolism by which each is known. Nor need I describe the elaborate rites, distinctive songs, or characteristic prayers addressed to them, for we are now concerned with a more general question, to answer which resemblances rather than differences will be considered. Regarding the three applications of the word, the first is considered the original, the second and third derivative.

My first conclusion in an attempt to interpret the meaning of the Katcinas is that these personations represent the dead or the totemic ancients of clans; or, in other words, the spirits of deceased members of the clan with totemic symbolic paraphernalia characteristic of the ancients. Katcinas are breath bodies of the old people reincarnated in their traditional form.² This theory is supported by the character of mortuary prayers and exercises at time of burial. "You have become a Katcina: bring us rain," say the relatives of the deceased to the dead, before they inter them. This conception of the nature of the souls of those who have just died is extended also to the spirits of those who long ago passed away. The great host of ancients have apparently each in turn, on death, been regarded as Katcinas in the same way, and these spirits are supposed to form a population akin to the living, but endowed with greater power.

It is not necessary for me to present evidence that the American Indians have a well-defined aboriginal belief in a spirit life beyond the grave. Among the pueblos, where this belief is universal, the spirits or breath bodies are supposed to live in an underworld, not a "happy hunting ground,"³ a term not necessarily attractive to agri-

¹ I have a collection of pictures of Hopi Katcinas in which are represented over 250 different kinds.

² When a man dons the paraphernalia of the Katcina he "becomes a Katcina."

³ A congenial habitation after death for hunter tribes. The name among the

culturists, but in a world of shades blessed beyond that of their terrestrial residence when embodied. This future life is neither one of punishment for violation of ethical laws, nor one of bliss for the just, but is a complement to that on earth. From this place of shades come at birth the souls of the newly born, and to it the shades or spirits of the dead return. The occupations of the inhabitants of this nether world are not far different from those on the earth's surface. They perform ceremonies so intimately connected with those of terrestrial Hopi that an occult communication is supposed to exist between them, and many rites are performed simultaneously. This is recognized during the progress of ceremonies when the priest raps on the kiva floor to communicate with a synchronous assemblage of priests in the underworld, or calls through the hole in the floor to the germ goddess in the abode of spirits.

The specific names by which these personated ancients are known are in many instances the same as those of clans, living or extinct, which would in itself indicate an intimate relationship, which is greatly strengthened by the fact that the living members of a clan claim that the Katsina of the same name as that of their clan is their ancient or ancestor; thus the Bear Katsina is a spirit of the Bear clan. The fact that there are many Katsinas with names which do not appear in the roster of clans at Walpi need not weaken this conclusion; it can be accounted for in several ways: (1) A clan may have become extinct, and the Katsina bearing its name has so crystallized in the worship that the name has survived, or this particular Katsina become so fixed in the ritual during the life of the clan to which it belonged that it was not dropped when the clan became extinct. (2) A Katsina may have been borrowed or purchased from a neighboring tribe or pueblo, and never had a clan representative at Walpi. Katsinas of this class are numerous, and ordinarily bear the name of the tribe from which they were derived, Jemez, Zuñi, Navajo, Apache. A man visits a distant pueblo, witnesses a Katsina dance, learns the characteristic songs, and, returning to Walpi, teaches the same to his people. Evidently such a Katsina is unrelated to any Walpi clan and may not even be related to clans among the people from which it was derived. (3) There is no doubt, also, that some of the Hopi Katsinas are inventions of individuals not represented by Walpi clans, and not derived. A man recognizes either in a vision or otherwise some object which he thinks will be efficacious ceremonially and he exalts it into a Katsina. Then, too, there are derivative or secondary names, modifications affording no clue to the meaning of the cultus. In those instances plains tribes shows that their conception of the future as related to their terrestrial residence has much in common with the Hopi idea.

where the Katcina and a clan bear the same name, we have more significant data. The Tcawkainas may be mentioned as an illustration of a Katcina and clan of the same name, which is appropriate in a general discussion, since this Katcina is said to be universally recognized by pueblos of Zuñian, Tanoan, and Keresan stocks, and because in its personation in Tusayan there is found the most complete collection of the several spirit relatives of a typical clan. The members of the Tcawkaina clan living at Sitcomovi consider the Tcawkaina Katcinas as their ancient kindred, and so explain the similarity of names.

Let us examine the method of Katcina worship as a preliminary to its interpretation. It is an almost universal idea of primitive man that prayers should be addressed to personations of the beings worshipped. In the carrying out of this conception men personate the Katcinas, wearing masks and dressing in the costumes characteristic of these beings. These personations represent to the Hopi mind their idea of the appearance of these Katcinas or clan ancients. The spirit beings represented in these personations appear at certain times in the pueblo, dancing before spectators, receiving prayers for needed blessings, as rain and good crops. These dances thus celebrate clan festivals or clan reunions in which the dead and the living participate.

Let us consider in detail the several Tcawkaina personations who are thus represented and their relation *inter se*, for there are several kinds of Tcawkainas which are personated.

By far the largest number of the personations bearing this name are males, and represent men of the spirit clan. With these are others representing women and called elder sisters; their masks and dress differing from those of their brothers, the men. One of these female personators is distinguished by symbolic markings on her mask and is called the mother, and there is still another called the grandmother.

Besides the twenty or more males above mentioned, we find one personation, also male, known as their uncle, the Tcawkaina uncle. A further examination of the relationship of the personations shows that they are all mother relatives or belong to a clan based on the maternal system. Judging from the example given it would seem that no father is personated, and the Tcawkainas which are represented have the same clan kinship as that which exists among the living. Turning now to other Katcinas, we detect similar conditions of clan relation, although we rarely find so complete a representation of all the spirit kin of a clan. In most of these personations, only two groups, brothers and sisters, are represented, the former more numerous dancing in line, singing traditional songs;

the latter kneeling before them either grinding corn on a metate or scraping a sheep scapula on a notched stick in rhythm with the song. In a few cases we find personations of brothers, and sisters, and a single male representing their uncle, mother and grandmother not being represented; or we may have the uncle missing and a personation of the mother with her children, brothers and sisters. Such syncopations are not objections to the theory of a maternal clan system among Katcinas, but are rather a confirmation of the conclusion that the Hopi believe that the spirit population of the nether world is organized in clans, just as is that living on the earth's surface. The dead retain membership in their earthly clan when they pass to the abode of spirits, and are not relieved from any clan obligation. Consider in passing the nature of this obligation. A clan as organized in primitive society has a right to expect each member to do his part in its support, and the ancient clan members are not exempt from this duty. They ought to contribute their part, and are personated in the clan festival for this very reason—that they may know the needs of the clan and use their exalted powers to fulfil their clan worship.

Here we come face to face with the significance of ancients or ancestor worship as exemplified among these people. The spirits of the dead are endowed with powers to aid the living in material ways; they have certain obligations to do so implied by their status in the clan. In the festival of the clan they or their personators are prayed to by the living chief of the clan to exert their powers and bring rain and good crops.

Two nature gods, regarded as anthropomorphic, rule the underworld where Katcinas or clan ancients live—the Sun and Earth. These are the parents of all clans, and in their hands are all forces of nature which bring material aid to an agricultural people. The worship of these two was a second step in the evolution of the religious sentiment to clan ancients worship and was taken independently by clans living apart. The same worship of the Sun and Earth evolved itself from ancestor worship in different clans, but the conception of the symbolism of the masks of these beings varied with the clans.

The theory that originally each clan had a sun mask with special symbolism is supported by the existence of sun masks now no longer used, in possession of these clans. Almost every large Hopi clan has one or more of these sun masks named from and owned by the chief of the clan. Thus we have Naka's mask, Wiki's mask, and masks of other chiefs. These are really the property of the clans of which these men are chiefs, and while in many instances these masks betray solar symbolism, it is combined with the totemic characteristics of the clan to which the mask belongs.

Consider the relationship between the souls of the dead and sun and earth gods. The subterranean world of which the clan ancients are denizens is the house of the sun and the earth goddess, the latter of whom gave birth to clans of men who later crawled from the underworld to the earth's surface through an opening called the *sipapû*. Here are generated the souls of the newly born on earth, and to this home of the Sun return the spirits of the dead. Mortals, even, have visited this place and returned to earth to tell of their adventure.¹

Theoretically in ancient times each clan, at the time of its family festival, personated its totemic ancient members and at the same time personated the Sun and Earth gods, making use of characteristic masks for these personations. At the present time many clans have lost the knowledge of their particular form of sun, earth, or clan totem mask, and there survive certain masked personifications, nondescripts, the clan of which has become extinct.

As a rule, Katcina dances are modified survivals of clan festivals in which spirit members of clans are personated. They are simply public dances in which sun and earth gods are not represented, and from which secret rites have disappeared. Certain survivals show the unabbreviated Katcina festival in which not only the ancients of the clan but also the Sun and Earth are personated, the festival being a collection of elaborate secret rites of many days' duration.

Let us consider one of these survivals, the festivals of the Katcina clan, of which two are celebrated in Walpi. These festivals dramatize the arrival and departure of the Katsinas, and are called by the Hopi the *Powamû*, and the *Niman*. The former occurs in February, the latter in July, and both are of several days' duration, and are accompanied by secret rites in which appear personations of the Sun and Earth and the spirit members of several clans. It appears that these festivals, originally limited to one clan, have become nuclei about which other clans have added the personations of their ancients. Hence in *Powamû* we find many different kinds of Katsinas, besides the ancients of the Katcina clan.

There are many things in the *Powamû* festival which are instructive in the study of Katsinas, but there is one that is especially so, a representation of an old man wearing a sun mask, and called Ahûla, the Returning One. This man personates the Sun; and it is but natural when the terrestrial members of a clan celebrate its festival in which personations of the ancients of that clan appear, that their great ancestor, the Sun Father, should also be personated. As he is chief, he leads the others in the dramatization of their return to the pueblo, which the *Powamû* celebrates.

¹ See legend of the Snake hero. The underworld is the home of the Sun and the Earth goddess of germs.

This personation of the Sun takes place first at night in the kiva or sacred room where secret rites are performed, when he is said to *yauma* or rise, the same word being used for sunrise. Several interesting rites are connected with his advent, which is witnessed only by the initiated. On the morning following, at sunrise, this same man, having arrayed himself and donned his sun mask at a shrine on the trail to the pueblo, enters the village guided by the chief of the Katcina clan, and is seen by all the people, for he goes from the home of one chief to another, and to the entrances to all the kivas, marking with sacred meal the doorposts, and presenting the occupants with bean sprouts which have been germinated in the heated rooms during the fortnight before. He receives in return small feather prayer offerings and handfuls of meal, prayers of the household. He turns to the rising sun at each house and makes six obeisances, uttering peculiar hoots as he does so, and then passes to the next house. This personator of the returning sun, as his name Ahūla indicates, is supposed to be the leader of the ancients of clans, the personators of which follow a few hours after, and for several days dance at intervals in the plazas in view of all the people.

This *Powam̃* festival was originally a celebration of the return to the pueblo, by personators, of the ancients of the Katcina clan, led by a representation of the All Father, the Sun. In course of time several other clans have added to it personations of the ancients of their clans. Consequently there appear in it many Katcinas or clan ancients besides those which were formerly personated.

Another group of clans, living in Sitcomovi, but originally derived from Zuñi, are strong enough in numbers to hold a special festival in honor of the return of their spirit ancients. At this festival, which occurs in January, the sun gods¹ of several clans, as well as the ancients of those clans, are personated. The special name of the sun god who leads these clan ancients is Pautiwa.

The group of clans which come to Walpi from the south, or Palatkwabi, have their festival dramatizing the return of their sun god, a personator wearing a mask with symbolism different from that of both, either Ahūla or Pautiwa types. He appears at Walpi in the festival of the winter solstice or the return Katcina of the Raincloud clans. On the night of that part of the festival which pertains to the clans which come from the south, the Sun is personated in the sacred room or kiva by a man disguised as an eagle, as described in the following quotation, where he is called the Bird-man. "About 10 P. M. this man passed into the kiva, his entrance having been previously announced by balls of meal thrown through the hatchway upon

¹ The names of these sun gods are different, but there is a close similarity in the objective symbolism of their masks.

the floor, falling near the fireplace. He carried feathers in his hands, and, moving his arms up and down, imitated the motion of wings, as if flapping them like a bird.

"While he was performing these avian movements, the spectators sang a stirring song and the Bird-man slowly advanced to the middle of the room, imitating the gait of a bird and crouching in a squatting attitude. The motion of the wings and the bird-cries continued, the personator now and then raising his arms and letting them fall with a quivering motion. Once in the middle of the room, he laid the feathers on the floor and remained there for a short time without moving. He then arose and danced for a long time, accompanied by a woman who held in one hand an ear of corn, which she gracefully waved back and forth. She followed the Bird-man as he moved from place to place, and at the close of the dance took her seat near the right wall of the kiva, where she sat before the Bird-man entered the room.

"After the woman had taken her seat, the Bird-man continued the wing movements with his arms, stretching them at full length and then drawing them back to his body. He then proceeded to a pile of sand in a corner near the upraise; taking pointed sticks or reeds in his hand and halting before this mound of sand, he threw first one, then another, of the sticks into the sand, all the time imitating a bird in the movements of his body and simulating the bird-calls with a whistle. He then went to the *Soyáluña* woman who had danced with him; squatting before her, he uttered the strange bird-calls, and, making a pass, raised the small sticks which he carried from her feet to her head several times. He then returned to the mound of sand and again shot the sticks into it, after which he returned to the woman. This was repeated several times. The bird personator then returned to the middle of the kiva, before the altar, and, taking a bow and some arrows, danced for some time, while all the assembled priests sang in chorus. As the Bird-man danced, he raised the bow, fitted an arrow to it, faced the north, and drew the bowstring as if to shoot. This was repeated six times, the performer pointing the arrow to the cardinal directions in prescribed sinistral sequence.

"At the close of this part of the performance the songs ceased, and the Bird-man took his seat before the altar, while a priest at his right lit a conical pipe, and blew through it, on the body of the Bird-man, clouds of tobacco smoke. This smoke was not taken into the mouth, but the smoker placed the larger end between his lips, and blew through the tube, causing the smoke to issue from a small hole at the pointed end.¹ After prayers by one or more of the priests, the

¹ The relation of the religious fraternity to the clan will be discussed in some future article.

Bird-man again danced before the altar, at the same time imitating the movements of wings with his arms and bird-calls with a whistle in his mouth. He then left the room, and the calls could be heard as he went outside.

"This proceeding is interpreted as a symbolic dramatization or representation of the fertilization of the earth, and is an example of highly complicated sympathetic magic by which nature powers of sky and earth are supposed to be influenced. The Bird-man is a sun god, the return of whom the winter solstice ceremony commemorates."

The personation in public of this sun god takes place on the following morning, when a man representing the returning sun appears in the pueblo accompanied by two masked girls, one of whom is the same as the woman mentioned in the preceding description. He distributes seeds to all women, heads of clans, who come to the kiva entrance to receive these gifts.

The men who take part in this personation of the Sun god and celebrate his return do so not as members of a priesthood, but as members of the Raincloud and other clans which lived together before they came to Walpi. In the winter solstice ceremony the kiva in which each clan does its ritualistic work is the meeting-place of members of clans, not of priesthoods, and at that time the kiva represents the original clan home.

It has been shown above that there survive in the religious rites of the Hopi personations of sun gods in which the symbols on their masks vary considerably. The *Ahüla* symbol of the Katcina clan is somewhat different from that of *Ahülani*, the Bird-man of the Raincloud clan. *Pautiwa*, Sun god of the Zuñi clans of Sitcomovi, differs in symbolism from both. The sun masks of the Badger clan, called *Wüwüyomo*, and that of *Wupamow* resemble each other in their symbolic markings, and are closely analogous to that of *Ahüla*. All are disk-form and have eagle feathers radiating peripherally about the border, in the midst of which hang bright red-stained horsehair. These masks also resemble in their symbolism disks representing the sun which are found painted on altars, or are worn on the backs of men who personate the solar god in public dances. Thus we conclude from these symbolic sun masks at Walpi that each clan has a distinctive symbolic sun mask, as well as characteristic masks of the ancient totemic beings of their clan. In a few festivals these sun masks are still used and the Sun is personated, as has been shown in *Powamü*, in the January ceremony of the Sitcomovi clans of Zuñi derivation, and in the winter solstice. There are other sun masks, the identity of which we detect by morphological symbolism, among which may be mentioned

Wupamow and *Wüwüyomo*, and still others where the identification is more or less speculative. Among the latter may be mentioned the avian personification called the *Shalakos*, the masks of which still preserve much solar symbolism.

In these *Shalakos* we find a morphological relation in the symbolism of their masks with that of the sun god of the Raincloud clans, rather than with that of *Ahüla* of the Katcina clan. The masks of *Shalako* have a crest of feathers representing the radiating feathers of sun masks, and the avian character of the personation is indicated by their feathered garments, or rather is symbolized by feathers tied at intervals to the blankets by which their giant bodies are covered. These avian sun gods, like *Ahüla*, sun god of the Katcina clan, visit houses, give and receive offerings, and in various actions dramatize the return of the sun whom they dramatize.

In addition to masked personages representing clan ancients and their father, the sun, there sometimes appears in a clan festival or Katcina dance a personation of the Earth-Mother. As the universal mother she is consequently the object of the worship of all. The Earth-Mother appears under various names, which differ in different clans, apparently indicating that before the various clans now composing any one Hopi pueblo were united, each was familiar with the conception of an Earth-Mother, and denominated this being by a clan name, as Old Woman,¹ Goddess of Germs, Spider Woman, and various other appellations. In some instances she is mentioned as the Grandmother, but is not considered a deified ancestral spirit of a mortal woman, as are her daughters, the cultus heroines of the clans, but, like the sun, is a great nature god. The Sun and the Earth are regarded by the Hopi as potent to aid them in their agricultural life, for they control natural forces which produce a food supply. But in the worship of these the pueblo Indian has not risen far above ancients' worship, for both sun and earth are spoken of as anthropomorphic parents — the one father, the other mother of all.

It is instructive to notice that in Hopi sun worship, at the winter solstice, we have the sun personated by a bird; but this conception, like other forms of beast-god worship, is an archaic survival. Primitive man regarded all animals as close relatives. Man had animal, and animals human characteristics of structure and disposition. He talked with them, and believed he was descended from them. When the germ of the religious sentiment originated, man looked upon himself as one of many groups of animals. It was perfectly natural for him to be influenced in the formation of fundamental religious ideas by this thought, which was engrafted into his earliest religious consciousness, and tenaciously clung there when culture widened the

¹ *Hahaiwüigi*, *Muyiñwä*, *Kokyanwüigi*, and various other names.

chasm between his mind and that of his brutish relatives. The widespread existence of beast gods in mythology is a survival of a universal belief, in the first stages of religious development, that man and beasts were originally related.

In those instances where beast worship underlies ancestor worship, it must not be hastily supposed that totemic animals which primitive men believe are ancestral are identical with living species. The personation of the Duck Katcina has little resemblance to a duck, or that of the Bear Katcina to a bear. Brinton, in his "Myths of the New World," went so far as to write that he did not believe that "a single example could be found where an Indian tribe had a tradition whose real purport was that man came by a natural process of descent from an ancestor, a brute, regarded merely as such." Other well-known students of primitive religions hold somewhat similar views. Katcina worship, then, is not that of an animal, plant, or other object which has given a totém, name, or symbol to a clan. It is not what is ordinarily called totemism, nor, strictly speaking, ancestor worship, for in a system of clans with matriarchal descent, the male ancients are not parents or ancestors of the living members of the clan. They are simply ancient members of the same; their sisters are literally ancestors of the worshippers.

The so-called dances or festivals in which the Katcinas take part are dramatizations, and the actors in them represent clan ancients, and the Sun and Earth. The celebration begins with the entry of these masked actors into the villages from some distant place outside the pueblos. Different clans have preserved different festivals dramatizing the advent of their ancients, but the departure of these clan ancients or Katcinas is represented in but one festival, the *Niman*, or Farewell, which occurs in July. The plan of dramatization of the coming of the clan ancients is practically the same in the three festivals in which it survives *in extenso*. First, the sun is personated by an unmasked man in the kiva; on the morning following, at sunrise, he appears in public wearing the sun mask and other paraphernalia of the sun, visiting different houses of the pueblo, receiving and presenting offerings. The clan ancients or Katcinas follow him at that time or shortly after. They dance in the plazas during one or more days, and at the close receive prayers for rain and crops.

The departure of these clan ancients is dramatized in the *Niman*, or Farewell, which has been elsewhere described. It is commonly said that when the clan ancients leave the pueblos they retire to their home in the San Francisco Mountains, which only partially states the Hopi belief. They are really supposed to return to the underworld, the entrance to which is the Sun-house or place of

sunset at the winter solstice. As seen from Walpi, the entrance to the Sun-house is indicated by a notch on the horizon situated between these mountains and the Eldon Mesa. Hence, when the clan ancients depart from Walpi, in the ceremony, they are commonly said to go to the San Francisco Mountains, where the trail leads to their abode, the underworld.

As has been shown, Katcina worship is psychologically a form of ancestor worship; its present purpose remains to be mentioned. The present purpose of any cult must be distinguished from that which it originally served; for as the environment and culture of man changes, his material wants also change, and with them his desires for supernal aid. The Hopi are agriculturists living in an arid environment; their food quest is corn, to raise which rain is necessary. Consequently the majority of all their ceremonies are for rain and abundant crops, and all their prayers to clan or other gods are to bring these things. While many of their totemic gods and a large number of their rites have originated since they reached the condition of maize farmers, their worship of ancients implied an older culture, as the nomenclature of certain of their clans indicates. These archaic gods were born before the Hopi became agriculturists and before they desired rain, and under changed conditions have been endowed with new powers. By this strange anachronism the Bear, Buffalo, and Antelope Katcina have become potent in bringing rain or causing crops to grow.

It is hardly probable that the Hopi in ancient times deified natural forces, nor had they reached that stage of development in which they believed atmospheric phenomena were controlled by special "gods;" but power over rain, lightning, and the like were regarded as attributable, and were delegated to rude supernal beings, survivals of archaic pre-agricultural conditions of culture. Ancients' worship is a psychological characteristic of man, one of the earliest forms of worship, whatever the nature of the food quest. As the food quest changes with culture, the nature of man's desires for supernal aid also changes, and archaic gods are endowed with corresponding attributes, but the gods themselves survive; man is always building new religious structures on the same old foundations, the worship of the ancients.

There is nothing in the above interpretation of the Katcinas as clan ancients out of keeping with the Hopi conception of other clan gods not of the masked variety to which Katcinas belong. The four or five great ceremonies between August and November in the Hopi ferial calendar are not Katcina festivals; no masked men appear in them, but they have the same clan ancients' worship, and that of the sun and earth gods, as in Katcina festivals. The methods of representing or personating the ancients and their symbols have

changed, for the clans of which they are the festivals are different ; but the scheme of the celebration, so far as ancients' worship is concerned, is identical.

Suppose we consider one of the best known Hopi ceremonials, the biennial festival called the snake dance. We find that it offers remarkable parallels to a Katsina festival in its general conception. It was originally the festival of two or more consolidated clans, the Snake and Horn, now represented in the personnel of celebrants by two fraternities of priests, the so-called Snakes and Antelopes. In the public dance, the ancients of the above-mentioned clans are publicly personated carrying reptiles, "elder brothers," likewise members, of the Snake clan. The Snake Maid, ancestress of the clan, is personated in the sacred or kiva rites, and the Snake Boy appears at the same time, as has been elsewhere described. The ancients of the Snake and Horn clans, known as Snake and Antelope priests, dance in the pueblo, the latter carrying reptiles, "elder brothers" of the former clan. The snake dance is a form of ancients' worship highly modified into a rain prayer.

Attention was called earlier in this article to the almost universal custom among primitive men of personating clan ancients by masked men, that prayers might be addressed more directly to them. These ancients may be personated in another way by images called idols. This method is common in representing the cultus hero and heroine of a clan on altars, but the two methods may coexist.

In the festival of the flute fraternity, the ancients are personated in the public dance by a boy and two girls, which on the altars are represented by images. The Sun and the Earth goddess are found in effigy or drawings on the same altars. The name given to the form of sun idol in which he is found on the flute altar is *Cotokinuuñ* (The Heart of the Sky), while the Earth goddess has the name *Muyinuñ*; but they are the same sun and earth personations with special clan names. The festivals known as basket dances, called by the Hopi the *Lalakoti* and *Owakulti*, have an analogous personation of clan ancients, which are represented by boys and girls in public and by images on the altar. The same sun and earth gods are likewise symbolized by images or pictures.

In the woman's dance called the *Mamzrauti* we find the same thing ; the names of sun and earth have changed, but the conceptions are identical.

The main conclusions arrived at in this article are that the masked personations called Katsinas originally represented ancients of clans, and that the symbolism of their masks is totemic in character. These Katsinas are shown to be organized in clans, and personations of them are limited to representations of clan relations on the

mother's side. In a few instances, living clans claim spirit or Katsina clans of the same name as their ancients. A Katsina dance was formerly a clan festival participated in by living members of a clan and by ancients of that clan. The latter, called Katsinas, were represented by men wearing masks, and other paraphernalia decorated with symbolic masks which legends ascribe to them. In addition to personations of these totemic ancients, each clan personated in its festival the sun, father of all, and the earth, mother of all members of the clan. These, like the clan ancients, wore masks and other paraphernalia distinctive of the clan in the festival of which they participated, but the special names of these varied with the clans.

There are at least three ceremonies called Katsina dances in which something like the original character of clan festivals survive. The majority of these dances, and these three to a certain extent, are abbreviated or modified by consolidation of several clan festivals. When thus abbreviated they are sometimes reduced to a masked dance, the personations in which are unrelated to any one clan, even to that which introduced the dance, and whose ancients are personated in it. Many Katsinas have become simply crystallized in the Hopi mind as traditional beings, and are recognized by certain symbols on their masks. Their relation to clans is no longer known; their original names have been lost, and no one can now tell their significance. A comparison of the symbolism of the masks of these obscure Katsinas with others better known may supply the information which has long been forgotten by the present Hopi and their immediate predecessors.

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KOOTENAY "MEDICINE-MEN."

ABOUT the shamans of some of the less known tribes of American Indians very little is on record. Among the Kootenays of south-eastern British Columbia and northern Idaho the name of the "medicine-man," or shaman, is *ní'pik'ak'ák'ā*, a word derived from *ní'pik'a*, "spirit," because he has to do with "spirits," or the forms in which the dead may appear to the living. The "singing" of the shaman is termed *k'ānū́kunanū́kanāmnām*, which word is sometimes applied to the whole "medicine" procedure. The word *āwímō*, "medicine," is also in use, but the expression *āwímō tít'kāt* (literally "medicine-man") seems to be a neologism, suggested perhaps by corresponding expressions in the language of the whites; it is not quite "good Kootenay."

The actions of the Kootenay shaman have been described by Dr. Franz Boas, who visited these Indians in 1888, as follows:¹ "The shamans of the Kutonáqa are also initiated in the woods after long fasting. They cure sick people, and prophesy the result of hunting and war parties. If this is to be done, the shaman ties a rope about his waist, and goes into the medicine-lodge, where he is covered with an elk-skin. After a short while he appears, his thumbs firmly tied together by a knot, which is very difficult to open. He reënters the lodge, and, after a short time, reappears, his thumbs being untied. After he has been tied a second time, he is put into a blanket, which is firmly tied together like a bag. The line which is tied around his waist, and to which his thumbs are fastened, may be seen protruding from the place where the blanket is tied together. Before he is tied up, a piece of bone is placed between his toes. Then the men pull at the protruding end of the rope, which gives way; the blanket is removed, and the shaman is seen to lie under it. This performance is called *k'eqnemnām* (=somebody cut in two). The shaman remains silent, and reënters the lodge, in which rattles made of pieces of bone are heard. Suddenly something is heard falling down. Three times this noise is repeated, and then singing is heard in the lodge. It is supposed that the shaman has invoked souls of certain people whom he wished to see, and that their arrival produced the noise. From these he obtains the information and instructions which he later on communicates to the people."

When the present writer was among the Kootenays in 1891,² one member of the tribe gave the following free translation of a "medicine" song: "An Indian is crouching in the corner of his lodge beneath blankets, invoking the spirits. Soon the spirit enters

¹ *Rep. Brit. Assoc. Adv. Sci.*, 1889.

² *Ibid.*, 1892.

through the top of the lodge, passes beneath the blanket, and enters the Indian, who then flies away on high; by-and-by returns, and, sitting under the blanket, causes the spirit to depart again." This Indian applied the term *kek'áqnámnam* to the whole procedure under the blanket. According to another informant, the "spirits" assume the form of some beast or bird, in which state the adept can summon them, and commune with them. The Kootenay "medium" gets behind a blanket in the tepee, as noted above, and summons the spirit to him, and, while under the blanket, imitates the voice, etc., of the beast or bird in whose form the spirit appears. The "spirit" is supposed to "fall down" through the smoke-hole of the lodge. The advent of the blanket (*sēet* or *tlāmātl*) has driven out the elk-skin (*āqk'ō'kklā gitlk'ātlēs*) which was formerly the cover under which the shaman ensconced himself. With many Indian tribes the elk has always been great or good "medicine;" hence, perhaps the use of its skin here. In accordance with the general democratic character of Kootenay institutions, the coming and going of "spirits" is not bound up with intervention of the shaman, whose art has, nevertheless, been looked upon, in recent times, at least, as more efficacious. Probably, at an earlier stage in the history of these people, all persons of a seasonable age could "traffic with the spirits." It would not be surprising if not a little of the paraphernalia and *modi operandi* of the "medicine-man" among the Kootenays turns out to be borrowed from neighboring tribes.

A part of the business of the shaman was to predict the outcome of hunting and war expeditions, and in some of his efforts he had the assistance practically of the whole tribe, as, *e. g.* at the dance in the "great lodge" in winter, when good snow for game is "prayed for." The older midnight dance, occurring about Christmas time, is characterized as *mītōātlitlkētl*, evidently a derivative from *mītōqanē*, "he shoots," from the fact that guns were fired off, etc., during the celebration, in which much clapping of hands also took place. Among the Upper Kootenays the Roman Catholic missionaries have made a rather successful attempt to divert some of the energy formerly expended on the "great winter dance," to a recognition of the Christian holy day occurring at approximately the same time. But while they celebrate the Christmas of the whites, these Indians have not altogether forgotten the festival of their forefathers. Still less have the Lower Kootenays, who are much more "pagan" than their kindred farther "up country."

Concerning the "cure" of the shaman, Rev. W. F. Wilson¹ writes thus: "In cases of sickness these people have more faith in sorcery than in the use of medicines. They believe that some evil spirit has

¹ *Our Forest Children*, vol. iii. (1889-1890), p. 165.

caused the sickness, and that the evil spirit must be driven out. The patient usually is stretched on his back in the centre of a large lodge, and his friends sit round in a circle, beating drums. The sorcerer, grotesquely painted, enters the ring, chanting a song, and proceeds to force the evil spirit from the sick person by pressing both clenched fists with all his might in the pit of his stomach, kneading and pounding also other parts of the body, blowing occasionally through his fingers, and sucking blood from the part supposed to be affected."

The Kootenay shaman, as is the case with the "medicine-men" of many other tribes, seems to have been at one and the same time medium, doctor, and prophet.

That the doings of the Kootenay shamans made considerable impression upon the missionaries may readily be believed from the statement attributed to a Jesuit missionary in 1861:¹ "I have seen many exhibitions of power which my philosophy cannot explain. I have known predictions of events far in the future to be literally fulfilled, and have seen medicine-men tested in the most conclusive ways. I once saw a Kootenia Indian (known generally as Skookum-tamahere-wos,² from his extraordinary power) command a mountain sheep to fall dead, and the animal, then leaping among the rocks of the mountain-side, fell instantly lifeless. This I saw with my own eyes, and I ate of the animal afterwards. It was unwounded, healthy, and perfectly wild. Ah, Mary save us! the *medicine-men* have power from Sathanas."

During his stay among the Kootenays in the summer and autumn of 1891, the present writer obtained from various members of the tribe a considerable number of drawings of all kinds. Among these are two which the Indian who drew them said represented "medicine-men." The artist of these drawings was Bläswā, one of the oldest men of the Upper Kootenays, formerly a great warrior, and reputed as having been more skilful with the bow and arrow in the days of intertribal warfare than with the pencil to-day. The drawings were made with no interference or suggestion on the part of the writer, and may be taken as fair specimens of the Indian's artistic accomplishments. The first of the drawings occupied twenty, the second seventeen minutes in execution.

Drawing No. 1. This picture represents one of the Kootenay shamans or "medicine-men," arrayed as he appears in the great dance. He has on, apparently, the special "shirt" of the shaman, while his head is adorned with the "horns" of weasel fur, etc., for-

¹ E. R. Emerson, *Indian Myths* (Boston, 1884), p. 404.

² This is evidently a misprint for *Skookum tamahnewus* (*skú'kēm tamānowas*), the term in the Chinook jargon for "strong sorcerer."

merly so much esteemed. It is not certain what he carries in his extended hand.

Drawing No. 2. This is a very curious picture. The artist who drew it said it was another "medicine-man" picture, and did not differentiate it particularly from the other drawing of a shaman. In the left hand is a small cup or basket (?) — the word *átsūnánā*, originally applied to a small (*nána*) bag or basket (*átsū*) of birch-bark, etc., has come to be used for cups and receptacles of a like sort — containing "medicine" (*āwímō*). In the right hand is some other article. The expression on the face, the beard, the outstretched arms, etc., suggest that the Indian has here given us a copy of the figure on the cross or crucifix seen at the Mission of St. Eugène, or in the possession of some of the Catholic missionaries. Perhaps the article in the left hand is the communion cup, and that in the right, the consecrated bread. In his second attempt to picture a shaman the old Indian had before his mind the Catholic priest and the figure of Christ upon the crucifix, the result being the very interesting picture here presented. This drawing, therefore, may belong to the class of art products which reflect the contact of pagan religious ideas with the new concepts introduced by missionaries of the Christian faith.

Some remarkable examples of such have been very recently discussed by Dr. Karl von den Steinen.¹ In the pipe-carvings of the Payaguás, which deal with the Garden of Eden and the Creation of Adam, it is the Deity who is represented by the unmistakable figure of a shaman in characteristic action and attitude. In connection with these phenomena, it is interesting to find Dr. Boas writing of the Nootka Indians of Vancouver Island :² "The name of the deity is kept a profound secret from the common people. Only chiefs are allowed to pray to him, and the dying chief tells the name, which is Kátse (*i. e.* the grandchild), to his heir, and teaches him how to pray to the deity. No offerings are made to Kátse; he is only prayed to. In a tradition of the Nootka it is stated that a boy prayed to a being in heaven called Ciciklē, who is probably identical with Kátse. The boy is described as praying, his arms being thrown upward." Now *Ciciklē* is neither more nor less than *Jésus Christ*, and reveals the fact of French missionary influence; for in the Kootenay language, the speakers of which first came into contact with French missionaries of the Catholic faith, *Jésus Christ* is rendered by the Indians *Cicēklē*.

There is need for a comparative study of the influence of Chris-

¹ Der Paradiesgarten als Schnitzmotiv der Payaguá-Indianer. *Ethnol. Notizbl.*, Bd. ii. (1901), pp. 60-65.

² *Rep. Brit. Assoc. Adv. Sci.*, 1890.

FIG. 1. This drawing represents the "Medicine-man" of the Kootenays, as he appears when taking part in the "great dance." He wears the special "shirt" of the shaman, and his head is adorned with the "horns" of weasel fur, characteristic of his office.



FIG. 2. This drawing was said by the Indian who made it to represent a "Medicine-man." If so, it must be what the whites call the "Medicine-Man" of the Indians that is pictured here. The beard, the expression on the face, the outstretched arms, and the general character of the drawing indicate that the idea of the figure on the crucifix (the Upper Kootenays are under Catholic influence) and of the priest presided over its execution.

tianity, as introduced from time to time among the Indians by missionaries of different faiths and languages, upon the religious concepts of the aborigines, and of the literary and artistic effects of this contact.

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THE "LAZY MAN" IN INDIAN LORE.

ONE August evening I sat beside an outdoor fire enjoying the coolness of night after a very warm day. The sky was clear, the stars were bright, and the light of the setting moon just touched the edge of the woods that encircled the grassy glade where I was camped. At one side in shadowy outline stood the tent, its cover lifted at the bottom to cool off the interior. About the fire five Omaha men were lying in various attitudes, resting after their day's work, while two women were clearing away the supper dishes.

Suddenly a voice in the distance shouted "Watermelon!" and in a few moments the bearer of the refreshing gift came out of the darkness into the firelight, and laid his offering before us. We were all glad to partake of the juicy fruit, and commended the giver, complimenting him on his success as a gardener.

Our jesting talk led on to the repeating of old-time sayings, used for the instruction of the young; and as we talked, an old man, sitting apart from our immediate group, spoke up, bidding us believe that the young people of to-day lived an easier life than that of their fathers and grandfathers. An animated discussion followed between the old and the young of our party as to the comparative duties and hardships of the hunting and warring days of the tribe and the requirement of modern times. Finally it was agreed that it would be difficult to decide between the two phases of living, both of which exacted courage, fortitude, and persistent labor.

As the old man repeated to us some of the admonitions common in his young days, I wrote them down by the light of the blazing logs. He assured us that the young people now were not trained with the care that was exercised by parents in former generations. Then children were taught from their infancy to respect their elders, and were early made to take a share in the care and work of the household. Not that they were held back from play and childish pleasures, but light tasks were assigned them which they were obliged to perform. As they grew in years they were cautioned against habits of self-indulgence, for the self-indulgent youth would grow up to be a thriftless, lazy man, and the feet of the lazy man were upon the descending road that led to crime and social disgrace.

To the youth who was indolent, who would not make an effort, who was inert, it was said:—

"If you are lazy you will wear leggings made from the top of an old tent cover, yellowed by smoke. For a robe you will cover your shoulders with a skin that has been used for a pallet, pieced out with the fore part of a hide; such is the lazy man's clothing."

To see this picture from the Indian's standpoint, one must needs know his peculiar habits and customs.

The forlorn costume of this picture indicated how low the lazy man had sunk in self-respect. The trim leggings, which set off the straight limbs of a man, were here shapeless, clumsy, and unseemly; the robe, which custom required to be worn in many different ways to suit many different occasions, is here of rough, coarse hide, which had been chosen for its thickness to serve as a bed and cut to suit that purpose. Its shape and size precluded its being wrapped about the lazy man's figure. Even when it was pieced out with the refuse ends of a hide, it lacked pliancy and was incapable of adjustment, and could not meet the requirements of a man whose position in the tribe was one of dignity and importance.

In contrast to this warning picture, the appearance of the thrifty man was thus presented:—

"The energetic man wears leggings of well-dressed deerskin; his robe is of the finest, well dressed and soft, and ornaments hang in his ears. Such is the dress of the industrious man."

Again it is necessary to explain an Indian custom. In this picture not only were the leggings and robe of the best, but the man was able to have something more; he could wear ornaments. This not only indicated ability on his part to procure them, but it also showed that he was held in high regard by his relatives; for in order to have a hole bored in the ear, the father or other near of kin must make a valuable gift to the man invited to perform this ceremony. The boring of a hole in each ear often cost the value of a horse. It was not uncommon to see men and women in a tribe with the inner edge of the helix so pierced that the outline of the ear was fringed with ornaments; every hole had cost some one a gift, so that only those who were held in respect by well-to-do and industrious people could receive this mark of regard.

The social estimate of the industrious and of the lazy man is aptly described in these admonitory sayings of the old people. The youth is told:—

"If you are lazy your tent-skin will be full of holes. No one will have pleasure in speaking to you. A man in passing will give you a word with only a side glance, and never stand face to face in talking with you. You will be sullen, hardly speaking to those who address you. Such is the temper of the lazy man. No one mourns for the thriftless; he dies friendless and alone, and no one knows where he is buried."

"The energetic man is happy, easy of approach, and pleasant to talk with. Even where only two or three are gathered to a feast, he is among the invited. The thrifty man is known and spoken of in

the tribe. He is able to entertain guests, he can be generous, he can help those that are weak, and all his actions bring happiness. This man is visited upon his deathbed, there are many to mourn for him, and he is long remembered."

In Indian aphorisms high social estimation is directly imputed to the effect of habits voluntarily acquired. The initial step to a manly independence is pointed out to the youth, who stands, as it were, where the ways divide, — one leading up to social honor, the other downward to social disgrace. He is told : —

"You must learn to make arrows."

"Arrows," said the old man, stopping to explain to me, "are man's most important possession ; he must know how to make them so they will be straight and true, and his quiver must always be full. With arrows he kills the game required for food and clothing, and with arrows he defends his home and his tribe from outside enemies. A man to be a good hunter and a good warrior must depend upon himself, must have things of his own, and to have them he must be industrious. So the young man, if he would enter upon the path of honor and prosperity, must begin by learning how to make arrows."

Again, "If you do not learn to make arrows, a young man who is industrious may show you his arrows, and you may be tempted to steal from him."

And, "The lazy man is apt to be envious, and so be led to take what belongs to another, — a robe, a pair of moccasins, or a horse ; and the man who steals is shunned by all people."

If the lazy escape this depth of social disgrace they may fall into a condition nearly as bad, for we are told : "If you are lazy you will borrow a horse ; it may be that you will borrow from a man who has no position in the tribe, but you will feel proud to ride a horse, although it is not your own. You may even borrow a bridle, too. The man who borrows is disliked by those from whom he borrows, whoever they may be. The man who borrows falls into poverty and dependence, and finally goes to a neighboring tribe to avoid meeting his own people."

The lazy man loses all sense of propriety and is unable to estimate rightly the value of such things as he may happen to possess ; for the admonition satirically says : "If you are lazy, and by chance have a horse that is stalled, or blind, or disjointed in the hip, you will think that you possess property, that you are well off !"

An examination of the Omaha words translated "lazy," "energetic," "thrift," or "thrifty," in the sense of acquiring property, will help to a clearer understanding of these sayings and reveal some of the workings of the Indian mind.

The word *wa-shkon* is well translated by our word "energy," the power to act effectively, to bring about results, to change things. *Wa-shkon* is used not only to characterize a man of personal strength, who by his muscular power can overthrow another, but it is also applied to the putting forth of mental power so as to bring things to pass. The priests in their fasts and rituals are exercising "*wa-shkon*" in bringing the supernatural near. *Shkon* is to move. The study of the prefix *wa* leads us deep into the primitive mind. It stands for the *ego*, the centre from which man's observation, conjecture, and thought ever radiates. It represents the directive force, the power to will, the ability to bring to pass, inherent in man's consciousness. *Wa-shkon* is therefore composed of two elements, — the subjective *wa*, that stands for the power to direct, to determine, and the objective *shkon*, to move, to act, to exercise strength.

The energetic man is to the Indian one who directs his strength.

"Thrift," that is, having the power of accumulating, of possessing wealth, is spoken of as, *ou-ki-ne wa-kon-da-gi*. *Ou-ne*, he seeks or searches; *ki*, a reflexive pronoun, meaning for himself. *Wa-kon-da-gi* is an adverbial term, signifying that he searches for himself through, or because of, the kinship of his own powers to those of *wa-kon-da*, that mysterious directive force that animates all nature. The power to do a thing is *wa-kon-da-gi*. The Omaha word *wa-kon-da* has within it three elements, — the fundamental *wa*, the *ego* principal; *kon*, which indicates a moving, a going forth, allied to the idea of desire; *da*, which has in it the formulative element. The word stands for the power which brings to pass, which moves in all things, and in that sense, for God. The suffix *gi* adds the idea of like, or akin to. Thus the idea of "thrift," the accumulation of wealth, is expressed in the Indian tongue by a word which indicates that the man has achieved this wealth by his own effort, searching for himself and exercising powers that are like or akin to those which bring to pass all things in nature. This word, however, should be viewed in the light of Indian ceremonies and beliefs concerning *wa-kon-da*, all of which have one dominating idea, that man is ever dependent upon the supernatural to supplement his own strength.

The term for "lazy," *ou-ki-g'dhi-a-ge*, can be resolved into *ou-dhi-a-ge*, he protests against or refuses to do; *ki*, a reflexive pronoun, for himself; *gi*, his own or related to him. The doubling of these pronouns adds emphasis to the statement. The term, therefore, means he refuses to do for himself those things which belong to him to do. The term really means more than lazy, for it carries the idea that he who thus refuses to do, or protests against doing those things for himself which it is his duty to do, exercises his will, makes a choice,

determines to so act, and is not constrained by outward circumstances.

From the analysis of these words it is evident that the Indian holds the individual responsible for his own actions and for the habits he permits himself to form. The injunction to the youth to "make arrows" embodies in terse form a moral teaching: the necessity of action, and that action with purpose, and that purpose to embrace not only the welfare of the man himself, but that of his kindred and of his tribe.

If a youth does "not make arrows," he will envy one who has made them, and he will either borrow and become a burden, or he will sink to the level of the thief and bring trouble upon the entire community.

These homely sayings, which contain such wise observations of human nature and such good moral teaching, are so picturesquely worded that they cling to the memory of the young; they serve as a spur throughout the active years of life, and they receive from the old the approval of long experience. To us they reveal the Omaha Indian's estimate of the value, to one who would become vigorous in mind and body, moral and independent, of acquiring what we should denominate industrious habits; a practical view of life that seems not to be peculiar to any race or to any age.

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FOLK MATERIA MEDICA.¹

It has occurred to every one, doubtless, that in the mass of superstitious, empirical beliefs held among the ignorant concerning materials useful as medicines, some small portion of truth must be present. Of course, among these remedies we find some capable, as far as we can see, of producing beneficial results chiefly through the effect on the mind of the patient. We have bread pills and colored water still present as valued aids to the physician and also to the patient. Still, we cannot suppose that the action of all folk remedies can be thus explained. This supposition is borne out by the large number of animal and plant drugs that have come down to us from the remote past. Probably less than two dozen out of the number now in general use have been introduced during the century just closed. Since chemistry and the other experimental sciences now contributing to a better understanding of the properties of drugs have been in efficient service in this respect for less than one hundred years, it follows that the great bulk of the recognized remedies of plant and animal origin antedate the modern methods of investigation, and have come down to us from the folk medicine of former centuries recommended chiefly by their reputation for good works. Thus the line separating folk materia medica from that of the modern schools of medicine cannot be drawn, the latter growing out of the former as the tree-trunk grows from its roots.

When one casts about for a limit to what may be termed folk materia medica as distinguished from the materia medica of the schools, another relation soon becomes clear. As we trace the development of our present knowledge and practice in the matter of drugs back to its sources, we follow from the earliest times to the present a gradually ascending scale, marked by a decreasing emphasis on the grosser and more fanciful aspects, and we see a more intelligent and rational aspect more and more clearly defining itself.

Thus the beginnings of our present materia medica antedate the most ancient papyrus or inscription. It seems to have had its beginnings in Egypt, Phœnicia, and India. These strands were woven together by the Greeks, and collected by their restless and untiring travellers. We may trace the development down through the Romans and Arabians, each time and people contributing according to its special genius. Hippocrates and Dioscorides among the Greeks; Celsus, Galen, and Pliny from the Roman period; Avicenna, Mesue, and Rhazes among the Arabians — all were for centuries names of

¹ A paper read before the Cambridge and Boston Branches of the American Folk-Lore Society.

authority. The school of Salerno and the Benedictine monks of Monte Casino, hard by, for hundreds of years preserved the knowledge of the art of healing from becoming merest superstition.

Germany, under the patronage of Charlemagne, and Venice, from the vantage ground of her world-wide commerce, took the torch of learning from the failing hand of the Arabian and passed it over to Europe. Among the important later names follow Albertus Magnus at Ratisbon, Valerius Cordus, Gesner, Brunfels, Bock, and the other so-called Fathers of Botany. This group of German physicians and pharmacists rendered distinguished service.

A somewhat later figure, well known through Browning, was Paracelsus, who announced the doctrine of signatures. This dogma stated that every plant having useful medicinal properties bears somewhere about it the likeness of the organ or part of the body upon which it exerts a healing action. Traces of this doctrine may be seen in many of those popular plant names which impute medicinal properties to the species concerned. The hepatica, with its lobed leaf, was thought to be a sovereign remedy for liver complaints. The lungwort, the lichen, *Sticta pulmonaria*, resembling the reticulated surface of the lung, was long held to be a valuable remedy for lung troubles. This man had a very original mind and powerful personality, and left many other thoughts to influence later times. He held that illness and disease are matters concerning principally the spirit, and he maintained that drugs influence health only as they act through the organs of the body on the soul or spirit. He further imputed spiritual properties to drugs (or arcana, as he chose to call them), and held that the operation of the drug back of the physical machine is essentially an action of spirit on spirit. Accordingly, he studied how he might rid drugs as far as possible of their bodies, and obtain their essences or active principles separated from the crude substance of the herb or bark or root.

With the later names of Scheele, the chemist who discovered oxygen simultaneously with Priestly, Caspar Neumann of Berlin, Trommsdorf of Erfurt, Sertürner of Paris, Liebig, Wöhler, Berg, and, in our own generation, Flückiger, Hanbury, and Schmiedeberg, we come down to our own times. Only highly civilized lands, however, exhibit a development of medical knowledge represented by these later names. The more ignorant classes and peoples fall short according to the degree of their ignorance. In the extreme case of savages in many parts of the earth, we find a situation even more primitive than that represented by Egypt in the times of the Ebers papyrus. Thus, the same natural principle by which the life of any individual epitomizes the life history of the race, from its lowest stages of development to the highest, applies to the

materia medica of the earth at this present time, illustrating, as it does, all the various stages of development through which has come down the knowledge possessed by the most enlightened moderns.

In what has been thus far said, I have tried to show that it is difficult to tell how far the use of drugs as now practised is a result of scientific activity and how far it is an inheritance from the folk remedies of former times. The former state grades into the latter. Since it is hardly useful to further prosecute our search for a well defined limit to our subject, we may waive the matter and define folk materia medica as that body of substances which in the popular belief possess efficacy as remedies, although no confirmation has been offered by men of science. In what follows I shall show that science has often merely put its official stamp on folk beliefs in producing our present materia medica, and raise the presumption that it will do so many times more. The bushel of chaff has already yielded much good grain, and may yield still more.

Since a reasonable time limit would exclude any exhaustive discussion of the subject, I have noted only a few of the more interesting and significant items of animal and plant materia medica.

It is possible from descriptions and pictures coming down from earlier centuries, as seen in the interesting works of Behrendes, Peters, and others, to form some idea of the stock kept by drug dealers of centuries ago. The most conspicuous features were dried reptiles, bundles of herbs or simples, packets of various animal substances, dried organs and excreta. The large part played in primitive materia medica by drugs of animal origin is very striking. In order to give an idea of the items of such a stock, I have transcribed some of the articles mentioned in lists of European origin dating back from one to two hundred years.

Fats, from elk, lamb, duck, wild duck, eel, goose, wild boar, bittern, dog, seal, goat, stork, beaver, wild-cat, lion, leopard, monkey, snake, he-bear, she-bear, etc.

Marrow, from bones of the lamb, donkey, goat, deer, horse, calf.

Gall, from the hawk, rabbit, pickerel, ox, bear.

Liver, of the eel, deer, wolf, otter, calf.

Blood, of the deer, dove, rabbit, hog, and calf.

Lungs, of the deer, bear, and fox.

Teeth, of the wild boar, beaver, hippopotamus, rabbit, wolf, trout.

Excrement, from various animals.

Bones, from various animals.

Hair, from cats, deer; ram's wool; partridge feathers.

Bees, toads, crabs, cuckoos, incinerated after drying.

Amber, spiders, lobster claws, horns of stag beetle, brains of sparrow and rabbit; shells of most various mollusks; corals.

Ants, lizards, leeches, earthworms, pearl, musk, honey, crabs' eyes, eyes from wolf and pickerel, ants' eggs, hens' eggs, ostrich eggs, cuttle-fish bone, dried serpents, hoofs, linen cloths steeped in blood.

An uncanny list we shall all agree! It may be interesting to mention a fact of which I have been informed by Professor Miyoshi, of the Imperial University of Japan, that in that country at the present time small lizards are taken in an entire and living condition for digestive troubles.

As materia medica developed in Europe, the tendency to make use of animal drugs began to decline. Ten years ago not more than fifteen found much recognition. The most important were ox gall, cod liver oil, pepsin, lard, tallow, and musk. Within the last decade, however, there has been a most marked revival in the use of animal drugs, and the market now offers a large number of extracts of animal organs. Let me quote a sentence or two from a well-known pharmaceutical journal of August, 1899: "Organic medication occupies an important position in the medical literature of the past year. The material adduced in its favor has gradually become so extensive that the reserve with which its doctrines were received has given way to a general recognition of their substantiality. It remains for the future, as a scientifically established fact, that the specific function of a pathologically changed or entirely suppressed human gland is capable of restitution by the introduction of a corresponding glandular substance of animals." (Pharm. Rev., Aug. 1899, p. 336.)

I will mention some of the best proved remedies derived from animal organs and cite some of the troubles for which they are useful.

The cerebrum of different animals, dried or fresh, is a very efficient remedy for lockjaw (tetanus) and for certain classes of nervous troubles. It is capable of rendering harmless the alkaloid *strychnine*, a conspicuous nerve stimulant, and morphine, an alkaloid equally marked as a sedative. The *thyroid gland* acts favorably on the circulation in a number of troubles: helps cases of goitre, and so influences the nutrition as to reduce obesity. The *pituitary gland* increases the rate of the heart beat and raises the blood pressure. It is used when this structure in the brain does not function properly. The *spleen*, dried and pulverized, is useful in certain mental troubles characterized by stupor and general weakness. Extracts prepared from the *ciliary body* and *vitreous body* of the eye are used in a number of optical difficulties.

From the examples cited and from others not given it appears probable that all the organs of the body, as obtained from the common animals, when properly prepared and administered, are of

marked effectiveness in disease, and act, in general, according to the old popular notion that an organ from an animal, used as a remedy, strengthens the corresponding organ of the patient. Thus a large class of the folk remedies just cited seem to receive a sufficient vindication at the bar of twentieth century science. In this particularly unpromising bushel of chaff there has been found a large measure of grain.

A number of other classes of animal remedies remain. Let us consider those consisting of the blood of various animals. In a recent summary on the subject at least fifteen preparations of blood are mentioned as now on the market. They are prescribed for patients suffering from deficient blood supply and from poor assimilation. *Arterial blood* dried and powdered is sometimes used as a restorative, in continuation of ancient usage.

Many folk remedies for skin troubles involve the external application of the blood of various animals. An interesting collection of such uses may be seen in Mrs. Bergen's "Animal and Plant Lore."

In Maine, blood from a cat, especially a black cat, is recommended as a cure for "shingles." Over a wide area of Eastern United States the freshly removed skin is preferred. In Cape Breton, black cat's blood is said to be good for ringworm. Hives are believed to be cured in Eastern Massachusetts by the fresh skin of a black cat. Sometimes a fowl is used instead of a cat.

As a result of very careful work by investigators, chiefly European, it has been shown that animals are protected from pathogenic germs which may enter the blood, by a class of antiseptic substances generated or localized in the blood. Here these germicidal principles meet and usually destroy the invaders. The nature of these substances is not well known. That the blood of one animal may be poisonous to one of another kind has been well authenticated. Thus eel's blood has somewhat recently been shown to contain a substance classed among the toxalbumins, which is fatally poisonous to rabbits when injected hypodermically in small quantities. The resulting symptoms strongly suggest those following the introduction of snake poison.

Since some of the skin troubles above mentioned in connection with blood cures are known to be due to the presence in the skin of small vegetable parasites, perhaps bacterial or fungal in their nature, the suppression of the trouble by the use of fresh blood can perhaps be accounted for by the action on the germs of the antiseptic principles contained in it. I shall not try to explain why the cat should be black. The use of blood in curing some kinds of sore mouth, as recommended in Newfoundland, may perhaps be accounted for in a similar way.

The study of the action of blood has shown a further point. Eel's blood, when properly prepared and administered, is able to render animals immune from harm when later inoculated with snake venom. This brings up an interesting point in connection with the use of blood or of flesh of *newly killed* animals in treating snake bites. I notice in Mrs. Bergen's valuable collection the statement that in Illinois, Michigan, and Missouri the flesh of a freshly killed chicken is regarded as capable of effecting a cure.

Bones as curative agents date back to the earliest times, and are still sometimes cited in books on *materia medica*. The bones of domestic animals and cuttlefish bones similarly used are given as a remedy for an acid condition of the stomach. In the remedial process, the acid combines with the carbonates of the bones. Eggshells, the pearly portions of the shells of most mollusks and corals, noted in the ancient apothecary stock, are likewise useful as antacids.

The uses of fats, whether from marrow of bones or from other parts, are many and have always been conceded to be valuable.

To inquire in detail into all animal drugs known to folk *materia medica* would take us too far, but it has been shown, I hope, that a large number of these folk beliefs really rest on a basis of fact which we are coming more fully to appreciate. Nevertheless, I am not sanguine enough to look for any rational explanation of the use of hoofs, or of teeth, or of incinerated cuckoos.

Let us now turn our attention to a consideration of some points concerning remedies of vegetable origin. Plants have always supplied a large proportion of the medical substances used by all peoples at all times. At the present time, this proportion is perhaps less than ever in the past. This is due to the great development of organic chemistry. It has been found in the laboratory to what active principles plants owe their medical value, and what is the molecular nature of these active principles.

The growing ability of the chemist to build up, synthetically, molecules having a desired molecular structure has rendered it possible to make in the laboratory a large number of substances having valuable medicinal qualities. It has even become possible, within a now limited but ever widening range, to indicate from the structure of the molecule its physiological action. Thus, as chemistry has increased in efficiency in this direction, plant remedies have more and more become relegated to the list of herbs and simples. There is no immediate danger, however, that plant remedies are to be altogether superseded by the products of the laboratory.

As we go back to the earliest known sources in the history of *materia medica*, we find prominent in the list of plants used as reme-

dies by the people many of those to-day recognized as *standard remedies*. Inscriptions on temple walls in Egypt, dated about 1700 B. C., state that sea voyages to parts of Africa and Arabia were made in order to get gum-arabic, frankincense, and myrrh. Probably at an equally early date mastic, cardamoms, curcuma, and fenugreek were used in Egypt, and coriander, the poppy, and the castor-oil plant were under cultivation. The Hebrews and Phœnicians doubtless knew all these products and many more; since aloes, cinnamon, saffron, olive-oil, pepper, and others are added to the list, on Old Testament authority.

At a very ancient date camphor seems to have been a very well-known medicine among the Chinese, and menthol among the Japanese.

During the centuries of Greek and Roman predominance, the list was much increased by substances brought from the Orient and other sources. Almonds, squills, pomegranate bark, anise, fennel, nutgall, savin tops, opium, licorice, scammony, tragacanth, male fern, turpentine, and many other drugs were brought into use. As these nations declined, the Arabians assumed the leadership in affairs of learning, and in their turn enriched the world's stock of remedial plant substances. Tamarinds, nux vomica seeds (source of strychnine), cubebs, senna leaves, and rhubarb were among the number.

Centuries passed, and, as new lands were explored and the medical traditions of new peoples were learned, additional drugs were brought into use. The discovery of the American continent, embracing all latitudes and conditions, and occupied by a rich and varied flora, offered a new opportunity for hunters of drugs and spices. The discovery of the sassafras, with its spicy taste and fragrance, won for its discoverer more immediate honor than was bestowed on Columbus. The cinchona barks, ipecacuanha root, and sarsaparilla were among the important drugs.

During the last twenty years the leaves of *Erythroxylon coca* (the source of cocaine), pilocarpus, and jaborandi, and the seeds of *strophanthus*, have taken their place among recognized remedies. Such has been, in barest outline, the growth of the knowledge and use of plant drugs.

But the question may be asked, How this is related to folk materia medica? The relation is the most intimate, as I hope presently to indicate. Every people has its own trusted remedies, usually found, in large part, among the plants immediately about them. The value of these has been tested and handed down from generation to generation as a precious possession. Certain members of the tribe or village, more or less singled out by their skill in healing, or by their keen discrimination in identifying the useful herbs, preserved

this information, this medical folk-lore. As commercial, scientific, or religious incentives led more enlightened individuals to go among these races, the medical properties of their plants became matters of great interest, and, in some cases, of eventually world-wide significance. An instance will suffice to illustrate the process. In the seventeenth century the wife of the governor of one of the Spanish colonies west of the Andes was attacked by malarial fever, and seemed likely to die. The natives gave to a Jesuit missionary, who worked among them, bark from a certain kind of small tree growing on the slopes of the Andes, and told him to grind it up, and give it to the countess at regular intervals. The directions for use and the bark were duly transmitted and tested. The countess recovered and, being of a philanthropic disposition, obtained a quantity of the powdered bark and sent it to Europe for use among the poor. It was known for a long time as the "Countess bark," and by its good effects attracted much attention at Madrid. In due time the plants were botanically investigated and named in honor of the house to which the countess belonged, "Chinchona." This became abbreviated to "Cinchona," the generic name usually applied to these trees. In course of time the active principle was discovered by the chemists and named "*quinine*."

Jaborandi leaves, collected in the Amazon valley, useful in dropsy, uræmia, and various other troubles, first attracted the attention of the explorers by their use in the hands of the natives as a remedy for snake bite. In fact, the native name of the drug, of which *jaborandi* is a corruption, is *jaguarandi*, a word indicating in the native dialect this useful property. The most conspicuous action of the drug is seen in the greatly increased action of the sweat glands, a feature immediately suggesting its usefulness in dropsy and snake bite.

Coca leaves, borne by a shrubby plant of the Bolivian Andes, were cultivated by the natives prior to the Spanish invasion. The leaves are chewed by the natives for their peculiar physiological action. The sense of fatigue on long journeys or during hard labor is lessened and a sense of well-being imparted. This fact attracted the attention of Europeans, and the discovery of *cocaine* resulted. This drug has done much to rob minor surgical operations of their terror by numbing the endings of sensory nerves.

As we look over the history of the long list of vegetable drugs now in use, we see that a previous recognition of unusual properties by the people to whom they were known as medical agents, in very many cases attracted the attention of students of medicine, and led to their introduction into scientific medicine. The form taken by this recognition of unusual properties varied widely. *Strophanthus*, a remedy now widely used for certain heart troubles, was first brought

to the attention of explorers of equatorial Africa as a very deadly arrow poison, so deadly as to paralyze the heart when but slightest wounds were made by the arrows. Aconite root, supplying the well-known remedy of the same name, furnishes arrow poison for Malay tribes of southeastern Asia and certain Pacific islands.

The calabar bean, *Physostigma*, first attracted the attention of explorers of the Niger valley through its use in ordeals. Only those plants were allowed to grow which were cultivated by the chief of the village for judicial purposes. A person accused of grave crime was brought before the chief and sentenced to eat the seeds of this plant until either vomiting or death ensued. If death resulted, guilt was regarded as certain. This deadly seed was brought to Europe and tested in the light of its function in the Niger valley. As a result a new and valuable remedy for certain exaggerated nervous conditions was discovered.

The use of substances in connection with native religious services has led to the discovery of new remedies. Some of the tribes of Indian Territory observe a religious occasion of which the chief feature is the chewing of the so-called "mescal buttons," dried slices of small cacti belonging to the genus *Anhalonium*. These dried slices are chewed until a state of great exhilaration is reached not unlike that following the use of *hasheesh*. The exhilaration is followed by a period of depression and sleep. These rites came to the attention of students of materia medica, and the mescal buttons were investigated. Hospital tests showed that the alkaloidal principle contained in the cactus furnishes a valuable remedy for certain troubles of the nervous system.

In some cases the hard conditions occasioned by war have forced a people to a study of the resources of their folk materia medica. In Revolutionary days, when the accustomed supply of remedies from the mother country failed, the colonists turned to the native plants in the hope of substitutes. The general use of the bark of the butternut as a purgative is said to date from that time.

The history of *Lobelia inflata*, the Indian tobacco, formerly much used in regular practice as an emetic and anti-asthmatic, was an unusually stormy one. Oldest reports indicate that it was used by Penobscot Indians and white colonists in domestic medicine as early as 1770. In 1785 that all-around genius, Rev. Manasseh Cutler, described its emetic properties in his accounts of "Indigenous Vegetables." Thompson, the founder of the school bearing his name, claimed to have first used lobelia, and waged war on Cutler, as well as on many others. By dint of much litigation, by the death of a number of patients from the effects of lobelia given by Thompson, and by the reported death of many more from the same cause,

lobelia was widely advertised. Thus in the early decades of our national history, the name "lobelia" was the slogan in the medical profession whereby a Thompsonian was identified. It would carry us too far to cite further instances in this direction.

In what I have said, I hope that one thing may have been made clear. The folk materia medica of any time or land need not altogether be despised when looked at from the practical standpoint. As slang phrases and barbarisms introduce candidates for membership into philological polite society, so the medical lore of the people does contain, and has always contained, elements capable of adaptation and use in skilled hands. It is the crude stuff in which much of value lies hidden. For the student of folk-lore, quite apart from utilitarian considerations, it is in itself a sufficient reason for study.

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SOME TRADITIONAL MISCONCEPTIONS OF LAW.

WE are somewhat accustomed to regard ourselves as being free from the superstitions and prejudices of our forefathers, yet it is probable that the present generation has inherited a number of these, besides generating quite as many misconceptions of fact as any that have preceded it.

Common errors of beliefs, especially among a rural population, are largely traditional, and therefore peculiarly tenacious.

Country-folk, however, do not maintain a monopoly in this regard, for town-dwellers, especially in the very large cities, usually possess quite as many misconceptions. Perhaps owing to their more strenuous conditions of life, they are given to opinions in matters legal. In no case is this more marked than in London, where some very crude superstitions of the last century still exist as to what is or is not lawful.

It is probable that, though some of these are happily quite extinct, others may be still current in this country, and may possibly be derived from the city of London.

It was at one time commonly believed that it was penal to open a coal-mine near the city, a very questionable venture in any case. The belief may have grown out of a traditional recollection of the prohibition, as a public nuisance, upon its first introduction as a fuel, of the use of coal in London, by King Edward the First.

Similarly an idea prevailed during the last century that it was illegal to plant a vineyard, or to establish a sawmill near London, thus ascribing to the operation of imaginary statutes the general decadence of the vine and growing scarcity of timber at that period. A common saying went that a crow must not be killed within five miles of London,—by which title, no doubt, the common rook was intended, as the genuine carrion crow is rarely seen in south England. Perhaps the suggestion was semi-sarcastic, in allusion to the incapability of cockney sportsmen.

It was and is still supposed to be unlawful to shoot with a wind-gun, or, as we now call it, an air-rifle. This may have been an extremely ancient idea, as air-guns have been known since a century before the commencement of the Christian era, when the principle was invented by Ctesebius of Alexandria, who, however, neglected to take out a patent, so that when the idea was reinvented by Guter in Germany in the seventeenth century, he was considered a most original genius. No doubt the popular idea of their prohibition arose from a very proper appreciation of their possible misuse and their adaptability for secret assassination.

An equally practical idea is that the use of a dark lanthorn at night is illegal, a belief probably based on the likelihood of being taken for some evil-doer, as such an appurtenance was and is usually part of the stock in trade of any well-appointed member of the burglung profession. A watchful police would now, like the race of watchmen who preceded them, interrogate any doubtful-looking character with a bull's-eye lantern, and the carrying of a ladder after dark is now considered equally suspicious.

Old-time credulity could scarce proceed further than in the common notion of a statute which would, if required, compel the owners of asses to crop their ears lest their length should frighten horses upon the road, yet such was the belief. I have met with this conception in the modern form of an idea that bicycles had no legal rights, and that riders were liable, if horses were frightened thereby. The superior right of foot passengers to the roadway is in England a well-founded belief, since the law has so been interpreted, and herein may be found the basis of the solicitude and care of foot traffic at the busy crossings in London so generally admired.

If such ideas prevailed during the last century in regard to the current regulations of society, the vulgar opinions of common law would scarcely be of a higher character. One very prevalent belief, existing even until recent years, when the property of married women was placed on a basis independent of that of their husbands, was that a man's taking his wife from the hands of the priest, clothed only in her shift, "would exempt him from liability for her debts or engagements." Cases actually occurred of this nature. One such is entered in that curious record of marriages performed in the purlieu of the Fleet prison, the so-called "liberty of the Fleet," by disrobed clergymen and others who assumed that semi-sacred character. In that particular instance the woman came across from Ludgate, a respectable locality, in her scanty garb.

Another is thus related in the "Whitehall Evening Post" of Saturday afternoon, June 30, 1792: "A correspondent of Bolton, Lancashire, informs us that a few weeks ago a woman appeared at the altar divested of every article of clothing, except a shift (and the which she had borrowed) in order to be married. It appears she took her lawyer's opinion, how to avoid paying a former husband's debts; he advised her to appear as above. The minister refusing to officiate while she was in her chemise, she thus addressed her intended spouse: 'Woot marry me neau? tha heears what th' parson says.' 'Whoi (said the man) saut things ar as the ar, theaw moight as weel get beaunt; (that is get out of it) an I'll e'en ta thee for better or wo.'"

The notions of the vulgar on legal matters were sometimes based

on slight historical grounds, such as in the common assertion of would-be reformers, that there was no land-tax previous to the accession of William the Third. While land-taxes were levied in England in the year 990, if this, the Saxon system, be excluded from the subject, the common error would have historical foundation in the redistribution or settlement of land taxation in the above king's reign.

The threat of the pains of the "crown-office" on the most trifling injury was as common as the modern threat of the terrors of the police, or the expression, "I'll have the law of yè," for every trifling disagreement, while many an unfeeling creditor believed, and, I have heard, still believes, that he could, at the worst, realize something upon the body of his debtor after his decease, if he failed to deprive him of liberty and property during his lifetime.

Common misconception still has it that King John signed Magna Charta; and it may be assumed that a large number of people still retain the idea that the sovereign actually signs the death warrant for the execution of a criminal, and thus the personal interference of the monarch with the course of the law is frequently sought over the head of the Home Secretary.

Finally, some poetic, if not historical license might be pleaded for that dramatic belief that the corpse of a murdered person would bleed in the presence of the murderer. Thus spoke Anne Neville of Warwick by Shakespeare's mouth, as the bearers set down the coffin of the murdered Henry in presence of Gloucester:—

"If thou delight to view thy heinous deeds,
Behold this pattern of thy butcheries.
O gentlemen, see, see! dead Henry's wounds
Open their congeal'd mouths and bleed afresh.
Blush, blush, thou lump of foul deformity;
For 't is thy presence that exhales this blood
From cold and empty veins, where no blood dwells;
Thy deed, inhuman and unnatural,
Provokes this deluge most unnatural.
O God, which this blood mad'st, revenge his death!"

Reginald Pelham Bolton.

RECORD OF AMERICAN FOLK-LORE.

NORTH AMERICA.

ALGONKIAN. *Micmac*. At pages 190-194 of the "Bulletin of the Free Museum of Science and Art" (vol. ii. No. 3, January, 1900), Philadelphia, Dr. A. S. Gatschet describes two "circular split fans, one white with yellow splints, and the other green with drab," obtained from the chief of the "Western Counties Indians of Nova Scotia," also a set of implements for the Micmac dice-game, *altes-tá-an*, obtained from the same source. The Micmac terms relating to fans and the materials of which they are made are given, the game described, and the Micmac names of the implements, terms of the game, etc., recorded. The dice, the bowl, and the counting-sticks are figured in the text.—Mr. J. T. Clark's little book, "Rand and the Micmacs" (Charlottetown, P. E. I., 1899, pp. xiii.+81), contains some information about mission-work from the diary of the late Dr. S. T. Rand, also a brief chapter on Micmac mythology, compiled from his observations. — *Arapaho* and *Cheyenne*. In the "Southern Workman" (Hampton, Va.) for December, 1900 (vol. xxix. pp. 721-723), Mr. Frank K. Rogers gives a brief account of "The Rain-Dance of the Arapahoes and Cheyennes," as performed on the reservation near El Reno, Oklahoma. The influence of white surroundings and civilization is very noticeable, — the bass drum was borrowed from the Arapaho school band, some of the younger participants smoked cigarettes, and in the feast that followed the dance several boxes of "Uneda biscuits" were consumed. Of the braves who took part in the dance, "most were nearly naked, with bodies and faces painted, and with anklets of old-fashioned round sleigh-bells strapped loosely around the legs just below the knee." — *Ojibwa*. In the "Southern Workman" for January, 1901 (vol. xxx. pp. 771-776), Mabel H. Barrows gives a brief illustrated account of "'Hiawatha' among the Ojibway Indians," the subject of the article being the "pantomimic tableau" — rather a reminiscence of the former life of these Indians than a real adaptation of Longfellow's work — performed by the Indians of Garden River, Ontario, for the poet's family. Of little Hiawatha we are told that "in learning to shoot with his little bow and arrow he would hit the mark every time." Minnehaha and Hiawatha were particularly interesting. It is planned to have these tableaux repeated by the Indians every summer.

ATHAPASCAN. *Navaho*. In the "American Anthropologist" (N. S., vol. i. pp. 638-642) for October-December, 1900, Dr. Washington Matthews writes about "A Two-Faced Navaho Blanket." The two-faced blanket (of which an excellent plate accompanies the article) is

regarded by the author as "a remarkable instance of their aptness in learning, and, added thereto, an example of their inventive advancement." In the last 300 years the Navahoes "have become a race of expert loom-weavers, and they have accomplished this without coercion or any such formal methods of instruction as we employ; they have picked it up" (p. 638). They have far outstripped the Pueblo Indians, from whom they have taken up the art. There seems every reason to believe that the double or reversible weaving is of Navaho invention; for although the modern golf-cloth somewhat resembles it, the two-faced blanket is *sui generis*, no European or American having yet invented a loom for producing such a fabric. Nor do the Navahoes know of the two-faced, hand-made baskets of certain Indians of the Pacific coast. The Navaho loom, too, "is an aboriginal invention which has not been modified since pre-Columbian days." The recentness of the invention appears from the fact that "it was not until about the year 1893 that the oldest trader in the Navaho land saw a two-faced blanket." It is quite probable that the inventor of the process was a Navaho woman, and the discovery was made between 1884 and 1893. — *Apache*. The third and fourth sections of the "Benavides's Memorial, 1630," translated by Mrs. E. E. Ayer, edited and annotated by Professor F. W. Hodge and C. F. Lummis, in "The Land of Sunshine" (vol. xiii. pp. 435-444) for December, 1900, and January, 1901 (vol. xiv. pp. 39-52) treats largely of the Apaches, and pages 442-444 contain valuable notes by Professor Hodge on the names of the various Apache tribes and their origins. The name *Apache* is a Yuman term signifying "fighting men;" the *Mescaleros* get their name from their custom of eating *mescal* bread; the *Llaneros* are the "plainsmen;" the *Chiricahua* are so called "from their former mountain home (*ts'ihl*, 'mountain,' *kawa*, 'great') in southeastern Arizona; the *Pinaleños* are the "pinery people;" the *Coyote-ros* are said to have formerly lived partly on *coyotes*, hence the name. — *Atna*. In the "American Antiquarian" (vol. xxiii. pp. 137-139) for March-April, 1901, Miss H. Newell Wardle publishes some "Notes on the Designation Atna." The author concludes that "there are two tribes known as *Atnah*, one to the northwest, the other in the southwest, a Tinné and a non-Tinné people." She also thinks that the essential part of the appellation of the northern Atna is some form of *gdelt'un*, a stem which seems to signify "glacier."

COAHUIA. Professor D. P. Barrows's article on "The Desert of the Colorado," which appears in "The Land of Sunshine" (vol. xiii. pp. 312-322) for November, 1900, has some items of interest concerning the Coahuia Indians. The explanations of a number of Coahuia place-names are given. The author considers that Fiske in his "Discovery of America" has done the Indians of this region an

injustice by thinking them incapable of the invention of a well, for the Coahuías have been well-diggers for centuries, their occupation of the country being dependent on the discovery of this art. The following passage may be reproduced here: "In the lower part of the valley water can usually be found at a depth of from 12 to 15 feet. The Indians dig a series of pits about 3 feet deep, one within another, forming terraces downward, and a path winds along one side down to the water's edge, by which the woman can descend with olla on her head and dip her painted vessel full. The Coahuía name for these wells is rather pretty, *te-ma-ka-wo-mal*. *Temal* means the earth, and *ka-wo-mal* is an olla or water jar. It seems to be the same metonymy that in New Mexico has led to calling a pothole in a rock a *tinaja*" (p. 320). The Coahuía name for the village of Martinez (as the old Spaniards called the site) is *So-kiut men-yil*, "two words meaning 'deer' and 'moonlight,' so called because of frequent ceremonial deer hunts that long ago took place there." — In the issue of "The Land of Sunshine" for February, 1901, Miss Frances Anthony writes (pp. 121-125) of "An Indian Well," on the west side of the Colorado Desert. Both the author and the editor of the magazine consider that western aboriginal workmanship in stone implements is in no wise inferior, but rather superior to eastern aboriginal workmanship, where a fair comparison is made. At this Indian well many valuable specimens were found, — arrowheads, metates and mullers, fragments of pottery, etc.

ESKIMO. In the "Archivio p. l. Studio d. Trad. Pop." (vol. xix. pp. 108-111) for January-March, 1900, there is an article on "Usi e costumi degli Esquimesi," containing general items of customs and usages, gathered from various writers, but without specific references.

IROQUOIAN. *Hurons*. In the "Transactions of the Ottawa Literary and Scientific Society" (No. 2, 1899-1900, pp. 69-92, with map), M. Léon Gérin publishes a general account of "The Hurons of Lorette." The topics discussed include: Labor, property, family, etc. The effects of white influence on the mode of living, industries, etc., of the Hurons have been very great. Says the author: "Competition put a stop to the manufacture of toboggans and lacrosses; but a new industry, fancy basket-making, taken from the Montagnais and Abenakis, some ten or fifteen years ago, was introduced; and considerable impetus was given to the making of snowshoes and moccasins and to the making of hides." The only industry which these Indians have kept to themselves is snowshoe making ("not more than two French Canadians being trained in the art"). How far white influence has really gone with the Hurons of Lorette may be judged from the fact related on page 87 that one of the old men

actually argued with the author the case for man, not woman, as the race-maker, — the very opposite of the ancient Iroquois theory. At Caughnawaga things have not gone nearly so far. The French-Canadian wives of many of these Indians have been an important factor in some of the transformations. Of the children at Caughnawaga the author says: "The lively chatter they are carrying on in their native dialect is unexpectedly interrupted now and then by some popular American or English tune."

KULANAPAN. In the "American Anthropologist" (N. S., vol. ii. pp. 775, 776) for October–December, 1900, Mr. J. W. Hudson describes the "Preparation of Acorn Meal by Pomo Indians." These Indians make bread from any of the light varieties of acorns, but the breads known as the *nuci* (from the *Quercus agrifolia*) and the *tsupa* (from the *Quercus densiflora*) are esteemed the best. The red ceremonial yeast or *másil* (red earth in solution) gives the meal a dark red cast, while the *makö'* (or tarweed meal) turns it almost black.

OTOMI. In the "American Anthropologist" (N. S., vol. ii. pp. 722–740) for October–December, 1900, appears a translation by F. F. Hilder of an article by Dr. Nicolas León on "A Mazahua Catechism in Testera-Amerind Hieroglyphics." Pages 730–740 are devoted to "an exact and complete reproduction of the original manuscript" of 11 leaves. The MS. contains the following: *Todoñiel Cristiano*; *Pater, Ave*, and *Credo*; *Salve Regina*; Decalogue and Commandments of the Church; Sacraments and articles of Religion; Works of Mercy; Confession; Declarations of the *Nombres señal del Cristiano*, of the Creed, the Decalogue, and the Sacraments, — all in questions and answers. The paper of the MS. is "relatively modern," and the document in question dates probably from *circa* 1771. In this MS. the hieroglyphs are of what the authors term the "Testera-Amerind" sort, the nature of which can be understood from the following: "Father Jacob de Testera, having become impatient at his inability to instruct the natives, in consequence of his ignorance of their language, availed himself of paintings on linen, which represented the substance of the Catholic doctrine; and, spreading them before their eyes, he caused an intelligent native, who had been instructed by him, to explain them, interpreting what he had said." This device of the missionary seems to have been suggested to him by the Indians themselves, "who previously had used an analogous didactic method." The Otomi Indians (the Mazahua is of this linguistic stock) are very conservative. "For them the ages have passed in vain, because they have not lost the racial type, the peculiar language, nor their aboriginal customs; the dawn of the twentieth century finds them almost identical with their ancestors of the sixteenth century." They have resisted the Latin alpha-

bet to such an extent that "even to-day the Testera-Amerind writing is in use among them." This mixture of Indian and white ingenuity is of great psychological and folklorical interest. Some of the hieroglyphs are as follows: *Amen*=a bird's wing; *a sin by word*=head of a coyote with tongue hanging out; *from between*=a wing and a half moon; *and*=a hand pointing or signalling in a horizontal position; *eternal*=parallel lines; *all*=a heap of human heads. Here and there above some of the hieroglyphs are Mazahua words in Latin script. This "catéchisme en images" is a valuable addition to our knowledge of the products of Indian-white contact in Mexico. The Mazahuas, according to Peñafiel, number 5577, of whom all but 255 are in the State of Michoacan. The Otomís proper count 161,201, and the Pame 2729 souls. They seem to be still a flourishing stock.

PUEBLOS. The second section of the translation of "Benavides's Memorial, 1630," by Mrs. E. E. Ayer, annotated by Professor F. W. Hodge, and edited, with notes, by C. F. Lummis, which appears in "The Land of Sunshine" (vol. xiii. pp. 345-358) for November, 1900, is concerned with the Pueblos Indians, — Piros, Tiguas, Queres, Tanos, Zuñis, etc. The text and the notes contain valuable items of information about the past and present condition of the Indians of the region in question.

PUJUNAN. To "Science" (N. S., vol. xiii. pp. 274, 275) for February 15, 1901, Dr. Roland B. Dixon contributes a note on "The Musical Bow in California." He describes the *kāwatōne panda*, a sacred bow occurring (rarely at present) among the Maidu Indians of northern California. Its use "is restricted to the medicine-men or shamans, and other persons are rarely allowed to see and never allowed to touch the instrument." Even the medicine-men use it "only in communicating with and praying to the *kukini* or spirits," and its manufacture "is accompanied by ceremonial observances, including the rubbing of the bow with human blood." These and other reasons point to native origin and militate against the theory of extra-American origin.

SAHAPTIAN. To the "American Anthropologist" (N. S., vol. ii. pp. 779, 780) for October-December, 1900, Mrs. R. S. Shackelford contributes a brief note on the "Legend of the Klickitat Basket." The first weaver, a woman, had in vain, at the suggestion of the Shade, tried to make a water-tight basket. As she sat despairing by the side of the lake and looked into its depths, "the pattern was revealed to her in the refracted lines she saw," and, returning to the forest, she soon accomplished her task. This story is recorded from Lummi Island, Bellingham Bay, Washington. Few Indians to-day, we are told, "can weave a perfect pattern and a perfect basket."

SERI. The monograph of Professor W J McGee, "The Seri In-

dians," which occupies pages 1-344 of "The Seventeenth Annual Report of the Bureau of American Ethnology," is a comprehensive account of one of the most primitive of all known tribes. These Indians inhabit the island of Tiburon in the Gulf of California, and a portion of the mainland of Sonora adjoining. Since this noteworthy contribution to American ethnology is reviewed more at length elsewhere in this Journal, it is here necessary only to call attention to the rich store of materials it contains for the student of primitive man in all aspects of his life. Among the topics treated, which are more or less of a folk-lore nature, are the following: Symbolism and decoration, face-painting, food-getting, habitations, dress, war, clans and totems, chiefship, adoption, marriage, mortuary customs, etc. The mythology of the Seri is briefly noted thus (p. 11): "The Seri Indians appear to recognize a wide variety of mystical potencies and a number of Zoic deities, all of rather limited powers. The Pelican, Turtle, Moon, and Sun seem to lead their thearchy."

SIQUAN. *Omaha*. In the "Southern Workman" (vol. xxix. 1900, pp. 554-556), Francis La Flesche writes of "The Laughing Bird, the Wren," telling the Omaha story of how the wren defeated the eagle, and got its name of the "laughing bird," *kihahaja*. — In the same periodical for February, 1901 (vol. xxx. pp. 106-109), Mr. La Flesche tells "The Story of a Vision, a tale of Indian boy life." — In connection with these and other articles of the author should be read his interesting book "The Middle Five" (Boston, 1900), a story of his schoolboy life, an American Indian's account of his education under white auspices. — In the "Southern Workman" for March, 1901 (vol. xxx. pp. 156-159), F. D. Gleason describes "Omaha Burials" in eastern Nebraska. The "grave-house" is a peculiarity of the Omaha cemetery. Among other things to make it less gloomy, the Indians will "cover the earth-walls or sides with white cotton cloth, hang pictures there, and place the knife, gun, and other personal property in the grave." In one case "the grave was adorned by a life-size crayon portrait of a brother of the departed." In the Omaha cemetery we see the influence of contact with the white race cropping out in many curious ways.

UTO-AZTECAN. *Utes*. In "The Land of Sunshine" (vol. xiv. pp. 130-134) for February, 1901, Mr. L. M. Burns publishes the first part of "'Digger' Indian Legends." The central figure of the Digger Indians of Scott Valley in northern California (a tribe never a large one, and rapidly becoming extinct) is Quatuk, the Coyote, to whom the Indians owe all they know of the next world, according to one legend. The story of his death is "The Indian Version of Brer Rabbit and Tar Baby." The present article records the legends, "Why the Animals are Warm-blooded," "The Stealing of the Fire."

The Indian theory of medicine is also *résumé*d. The fire-stealing story is the familiar one of animal coöperation under the leadership of the Coyote with the addition, that "the family of pains, whose duty it was to guard the eternal fire," out of revenge for the act, "took up their abode in the bodies of the animals that had assisted in the theft, where they have existed ever since, torturing men and beasts in the thousands of ways that their malice has devised." In the first story the cold-blooded animals are those who failed to get any of the fragments or dust of the hot rock (once the only thing the animals had to warm themselves with) which the lynx smashed to pieces when he hurled it at the Coyote. Of the drake the tale informs us that he "caught up one piece and ran away with it under his arm, where it is easily proved he still carries it ; for is he not, like all fowls, warmer under his left wing than his right ?" — In the same periodical (vol. xiv. pp. 13-19) for January, under the title "Lo's Turkish Bath," Miss Idah M. Strobbridge writes of the "Sweat-house" of the Piute Indians.

Moki. In a very interesting paper in the "American Anthropologist" (N. S., vol. ii. pp. 690-707) for October-December, 1900, Dr. J. Walter Fewkes discusses "Property-Right in Eagles among the Hopi." After a brief account of the turkey and the parrot (both which birds seem to have been domesticated by these Indians), the author treats of: Ownership of eagle nests affected by clan migrations, ancient eagle hunts, prayers for the increase of eagles, the Hopi domesticated dog, other domesticated animals. Dr. Fewkes's chief conclusions are: 1. When "discovered" by the whites, the Hopi were in an early stage of the development of Zoöculture, the nature of which may be seen in the relations between the people and their eagles. 2. Birds were among the first animals to which property-right attached among the Hopi, and of these the more important were the eagle, the turkey, and the parrot. These birds seem to have been "used for religious purposes rather than as food." The parrot and turkey were probably kept in the pueblos, while the eagle was "allowed to remain in its feral condition, and captured only as needed." Unlike other wild animals, "eagles and eaglets, with their nests, were the property of the clans," and "ownership of eagles descended through the clan in the maternal line." Moreover, "the present geographical distribution of eagle nests is directly connected with clan migration." When the eagle is captured, the killing and ceremonial burial take place, — "survivals of an ancient custom, probably paralleled in the case of the parrot and the turkey." The domestic dog of the Hopi, according to Professor Fewkes, "was a pet rather than a beast of burden," and "the good qualities of this pet were recognized and recounted in their legends." The details of the

eagle hunt, past and present, are very interesting. For the eagles there is a special prayer-stick "carved of wood, ovoid in form, and painted white, with spots in imitation of eagle eggs." There are several shrines, too, in which are deposited these artificial eggs.

Mexican. In the "Ethnologisches Notizblatt" (vol. ii. 1901, pp. 66-76, Dr. K. T. Preuss publishes an article, illustrated with 43 figures in the text, on "Der Affe in der mexikanischen Mythologie." Besides figuring in religious pictures, etc., the monkey appears frequently on pottery, and clay objects of various sorts simulate in whole or in part the form of this creature. There are monkey pipes, rattles, etc. The monkey, too, is one of the day signs in the Mexican calendar. The monkey also appears in connection with the dance, music, and *pulque*. Other specimens indicate some relation between the monkey (with his patron Macuilxochitl) and the fertility of the earth. The appearances of the monkey together with death are not very rare in Mexican mythologic art. The monkey, too, has some association with Quetzalcoatl, while in one case a monkey represents Tezcatlipoca. — In "The Catholic University Bulletin" (vol. vii. pp. 252-254) for April, 1901, Mr. T. J. Shahan writes about "Another Mexican Codex: Codice Rios, Vaticano 3738." This Codex named from F. Pietro de los Rios, who is quoted in 1592 as having something to do with it, was first printed in Lord Kingsborough's "Antiquities of Mexico," but not with any perfection. The present reproduction is by the photochromographic process. The Codex may be a copy of a copy. This makes the sixth valuable publication of Mexican manuscripts made possible through the generosity of the Duc de Loubat since 1895.

CENTRAL AMERICA.

MAYAN. Maya. In the "Zeitschrift für Ethnologie" (vol. xxxii. 1900, pp. 215-221) Dr. E. Förstermann discusses "Drei Maya-Hieroglyphen." Starting from the basis that the Maya manuscripts and monuments of a calendar nature must refer in places to "good" and "bad" days, lucky and unlucky times, he finds from examination of the manuscript that of two frequently occurring signs (reproduced in the text), one stands for each of the ideas in question. A third sign Dr. Förstermann interprets as indicative of "fasting." The occurrence of these signs in the codices is discussed. There seems to be some close relation between the "luck" sign and the day sign *oc* (dog), as also between the "unlucky" sign and *men* (eagle). — *Quiché.* In the "Verhandlungen der Berliner Gesellschaft für Anthropologie" (1900, pp. 352-354) Dr. Hermann Prowe gives a brief account of "Altindianische Medicin der Quiché (Guatemala)." The *Ahunc*, doctor, or "wiseman," of the Quichés, gets his name from

ah, expressive of male activity, and *cun*, "hidden" (also *vulva*); and although their ideas and procedure are largely based upon oral and pictographic or hieroglyphic transmission of knowledge from past ages, some foreign elements have drifted in here and there from the priests and other whites. The Quiché text of a manuscript, the *Popol Vuh* (formerly but imperfectly translated by Jiminez in 1680 and published by Scherzer in 1856), was published by the Abbé Brasseur de Bourbourg in 1861. A careful translation of pages 72-74 of the Paris edition shows this passage to be "a brief pathology." The disease called *chuganal* (a word not known to the Indians of to-day), the author considers to be ankylostomiasis, of which one symptom is geophagy ("earth eating"), of which the god Cabrakan, or "Two Legs" (earthquake deity), is said to have died. Toothache and primitive dental surgery are indicated on page 40, and in other places hypnotic phenomena are in question. To-day, Dr. Prowe tells us, hysteria is very common among the Quiché. The fact that in historic times a Quiché king was nicknamed Cotuha, *i. e.*, "sweat bath," is worth noting.

SOUTH AMERICA.

ARAUCANIAN. Comte Henri de la Vaulx's "Voyage en Patagonie" (Paris, 1901, pp. 284), besides traveller's notes, zoölogical data, etc., contains many pages of interesting matter about the Araucanians, etc. (implements, habits, and customs, musical instruments). The national musical instrument is the *râli*, a primitive sort of drum. Others worth mentioning are the *pifilka*, a whistle made from a feather of the condor, and the *troutouka*, a large flute. This book is briefly reviewed by Professor Mantegazza in the "Archivio per l'Antropologia," vol. xxx. 1900, p. 190.

CALCHAQUÍ. In the "Boletín del Instituto Geográfico" (vol. xx.) Adán Quiroga writes (with many illustrations from monuments, vases, etc.) of the "Huayrapuca," or "mother of the wind," represented by a meander. *Huayrapuca* figures in the myths of the Antos of Anconquija.

GUARANÍ. The etymology of the country and river name Paraguay is discussed by R. Endlish, whose article, "Zur Etymologie des Wortes 'Paraguay,'" appears in "Globus" (vol. lxxvii. 1900, pp. 191-193). The author's conclusion is that *Paraguay* is derived "from *Paragud*, the name of an ancient chief," the signification of which is, in Guaraní, "a circle of many colors." — In the "Archivio p. l. Studio d. Trad. Pop." (vol. xix. 1900, pp. 18-24) Angela Nardo Sibele concludes her study of the folk-lore of San Paulo with an alphabetical list of "Alcune parole usate dalle popolazione mista italiana e negra nelle 'fazende' di S. Paulo nel Brasile." A number of the

words, like *capóera* ("virgin forest"), *sucuriú* (a species of serpent) are of aboriginal origin.

PATAGONIA. In the "National Geographical Magazine" (vol. xii. pp. 12-22) for 1901, Mr. J. B. Hatcher writes about "The Indian Tribes of Southern Patagonia, Tierra del Fuego, and the adjoining islands." The Tehuelches, Onas of the Plains, Yahgans, Alikulufs, etc., are briefly treated of. — According to Professor Paolo Mantegazza (Archivio per l' Antropologia, vol. xxx. p. 187) that part of D. Lino Carbajal's voluminous "La Patagonia" (the fourth volume appeared in 1899-1900), which deals with the aborigines of the country, is the least satisfactory portion of the work.

PAYAGUÁ. In the "Ethnologisches Notizblatt" (vol. ii. 1901, pp. 60-65) Dr. Karl von den Steinen writes of "Der Paradiesgarten als Schnitzmotiv der Payaguá-Indianer." The Payaguás, whom Brinton ranks, by language, as a distinct stock, lived in the last half of the eighteenth century on the Paraguay River near Asunción, where a remnant of them still survives. They were very skillful canoe-men, and had the reputation of terrible river-pirates, being feared by all the neighboring tribes. The Museum für Völkerkunde in Berlin possesses three "medicine-pipes" and one ordinary tobacco pipe from the Payaguás, the carvings on which are the subject of Dr. von den Steinen's article. The carvings represent, in more or less curious fashion, the "Garden of Eden," and must be taken as examples of the influence of Christian doctrine upon native art. The tree of the Garden, the serpent, the Deity, Adam, Eve, the cherubim, Jesus, certain animals and insects, appear in the various carvings in a manner deserving of careful study. The carvings on one of the pipes represent the taking of the fruit, while those on another are a ruder and more degenerate rendition of the Garden and the animals; on a third pipe is represented the creation of Eve, while on a fourth a huge serpent occupies the foreground of the garden, which contains only a few trees and a few animals. The most remarkable things about these carvings are the representation of the Deity as a "medicine-man" (attitude and detail make this unmistakable), of Adam as the Devil with a spike-tail, and of the cherubim with the flaming sword as a tailed human figure, with a shepherd's staff in the right hand, and a long zigzagged left arm. Jesus, as is customary with Catholic Indians, is represented with a rich feather diadem. Altogether these carvings are among the most interesting specimens we possess of post-Columbian aboriginal art.

PERUVIAN. In the "Proceedings of the American Association for the Advancement of Science" (vol. xlix. 1900, pp. 320, 321), Mr. Stansbury Hagar publishes a brief abstract of a paper on "The Peruvian Star-Chart of Salcamayhua," which he considers to be

pre-Columbian and to embody symbolic astronomical ideas of the ancient Peruvians. A series of articles on the last general topic is promised.

GENERAL.

BASKETRY. To the "American Anthropologist" (N. S., vol. ii. pp. 771-773), for October-December, 1900, Professor O. T. Mason contributes a note on "Woven Basketry: A Study in Distribution." The conclusion reached is that "no twined weaving was ever done in America south of the present boundary of the United States." There appears to be no specimen in the United States National Museum from Central or South America, and "in the codices, as well as in the beautifully illustrated books of Stübel, Reiss, and Uhle, not one example contains this compound weft."

FAITH. Mr. A. E. Jenks's article on "Faith as a Factor in the Economic Life of the Amerind," in the "American Anthropologist" (N. S., vol. ii. pp. 676-689) for October-December, 1900, presents some "facts, selected from a great body of similar evidence, tending to show that "faith or belief — sometimes social, sometimes incipiently political, but at most times superstitious — is the great stumbling-block which everywhere lay in the pathway of the primitive American leading toward economic manhood; and they also show that, no matter what may be the final or present-day measure of value, there was a time when superstitious faiths or beliefs raised and lowered values at the beck and nod of mere fancy" (p. 689). The beliefs discussed by the author are those relating to production, distribution, and consumption. Mr. Jenks exaggerates perhaps the sexual labor division among the Indian tribes of America. The failure of the Menomini of Wisconsin to cultivate "wild rice" is due to the import of one of their religious myths, while the idea that the bear has a spirit in him keeps the Crows from killing that animal. Of importance, also, is the belief that after the owner's death "property must be abandoned, or killed, or burned, or broken, or otherwise injured, or deposited with the corpse."

LINGUISTICS. In the "Bulletin" (vol. ii. pp. 202-234) of the Free Museum of Science and Art (University of Pennsylvania, Department of Archaeology, and Palæontology) for May, 1900, is published, from the manuscript of the late Dr. Daniel G. Brinton, the "Catalogue of the Berendt Linguistic Collection," now in the Library of the Free Museum. There are altogether 183 titles, of which 98 are concerned with the Mayan group of languages, 2 with Chinantec, 11 with Zoque-Mixe, 6 with Zapotec, 1 with Huave, 6 with Chiapanecan, 3 with Popolucan-Chontal, 14 with languages of Honduras, 10 with Nicaraguan languages, 13 with languages of Costa Rica, and

15 with the languages of Panama and Darien. This collection is rich in manuscripts and of inestimable value to students of Mexican and Central American tongues.

TRAPS. To the "American Anthropologist" (N. S., vol. ii. pp. 657-675) for October-December, 1900, Professor O. T. Mason contributes an interesting and valuable essay on "Traps of the Amerinds [*i. e.* American Indians]: A Study in Psychology and Invention." Among other things are described: Pen, cage, pit, door traps; mesh, set-hook, noose, clutch traps; weight, point, edge traps, — as found among the hunting and fishing tribes of North America. One of the most ingenious devices is the Eskimo fox net. A fact worth noting is that "no picture of a fishhook is seen in any Mexican or Mayan codex, and von den Steinen notes the entire absence of fishhooks from large places on the affluents of the Amazon" (p. 668). The procedure of the Tarahumari of northern Mexico is repeated in the history of the civilized individual of the white race: "They catch blackbirds by tying corn on a snare of pita fiber hidden under the ground; the bird swallows the kernel, which becomes toggled in its esophagus, and cannot eject it." While fall-traps are common in North America, Professor Mason observes that he has "no reference to a fall-trap in Middle America or in South America." An interesting point brought out by the author is that "the demands of trade, first native and then European, provoked the inventive faculty immensely in such areas, for instance, as the Hudson Bay Territory."

A. F. C. and I. C. C.

NOTES AND QUERIES.

CUSHING MEMORIAL VOLUME. — As a fitting memorial of the late Frank Hamilton Cushing, it is proposed by his friends to "have published, by a prominent New York house, a handsome illustrated volume containing more than thirty folk-tales which were recorded and translated by Mr. Cushing during his long and intimate association with the Zuñi tribe in New Mexico." The work will be entitled "Zuñi Folk-Tales," and will have an introduction by Major J. W. Powell, of the Bureau of American Ethnology, Washington, D. C. The Committee of Publication is as follows: Major J. W. Powell, Miss Alice C. Fletcher, Dr. Franz Boas, Mr. Stewart Culin, Dr. G. A. Dorsey, Professor W. H. Holmes, and Professor F. W. Hodge (Secretary). The printing of the volume will be begun as soon as advance orders sufficient in number to guarantee the cost of production have been received. The number of copies to be printed will depend on the subscriptions. The subscription to the volume is \$3.50, and applications should be addressed to F. W. Hodge, Washington, D. C., the Secretary of the Publication Committee. It is hoped those interested in the labors of Mr. Cushing and in the advancement of the study of the folk-lore of the American aborigines will rise to the occasion and further this excellent object.

TRANSLATION. — The article of Dr. Washington Matthews which appeared in the *Journal of American Folk-Lore* for January-March, 1899 (vol. xii. pp. 1-9), with the title, "The Study of Ethics among the Lower Races," has had the honor of being translated into French. It occupies pages 140-148 of the February (1901) issue of "*L'Humanité Nouvelle*," — the well-known Parisian scientific-literary periodical, edited by A. Hamon and V. É. Michelet.

WEATHER LORE. — In the *Philosophical Transactions of the Royal Society* for July-August, 1708 (vol. xxvi. pp. 143-167), is an interesting résumé by Edward Lhuyd of a book by J. J. Scheuchzer entitled, "*ΟΥΡΕΣΙΦΟΙΤΗΣ Helveticus, sive Itinera Alpina Tria, etc.*" (Lond., MDCCVIII.), which contains some quaint information concerning the weather and kindred phenomena. The following proverbial expressions are worth noting: —

The pleasant weather of Engelberg; winter thirteen months, and all the rest of the year summer.

In Rhinwald the year has three months of exceedingly cold weather, and nine winter.

These Alpine proverbs have their analogues in some of the American sayings respecting the weather in Maine, the Dakotas, parts of Canada, etc.

CHINESE AND GERMAN. — In Professor Headland's book of "*Chinese Mother Goose Rhymes*," there is given on page 46 the following: —

MIXED.

Just outside my door I hear some one say,
 A man bit a dog in a dangerous way;
 Such a message I ne'er for a moment could stand,
 So I took up the door and I opened my hand.
 I snatched up the dog I should say double-quick,
 And threw him with all of my force at a brick;
 The brick — I'm afraid you will not understand —
 I found in a moment had bitten my hand;
 I mounted a chair, on a horse I was borne,
 I blew on a drum, and I beat on a horn.

A German counterpart of these rhymes of things the wrong way about is to be found in Boesch's "Kinderleben in der deutschen Vergangenheit." At pages 72, 73 of this work is reproduced, from an engraving of the seventeenth century, the illustrated jest-rhyme for children entitled "Ein neuer Künckelbrief — Die widersinnige Welt genandt." This "poem" runs thus: —

Ein dorff in einen Bären sass,
 Der gerne leffel mit milch ass
 Sampt einem grossen Wecke.
 Vier häuser hat sein Ecke
 Vier Wagen spandt er für sein pferdt,
 Sein Küch stündt mitten in dem herd,
 Vol stadel war sein Hewe,
 Sein hoff lag in dem Strewe,
 Sein stall stündt mitten in dem Ross,
 Sein offen in das brod er schoss,
 Aüss kess macht er gütt Milche,
 Von Juppen war sein Zwilche,
 Er schlüg die haw aüss der grüben,
 Und Feldtacker aüss den Rüben,
 Mit garben Tröscht er Flegel,
 Auß der spitz stellt sein Kegel.

It may be rendered into English thus: —

There sat a village in a peasant
 Who liked to eat spoons with milk,
 Together with a great roll (of bread).
 Four houses had his corner;
 Four wagons hitched he to his horse;
 His kitchen stood in the middle of the hearth;
 His hay was full of barn;
 His yard lay in the straw;
 His stable was in the midst of his horse;
 He shot his oven into the bread;
 Out of cheese made he good milk;
 His ticking was of jackets;
 He made a hoe with a pit,
 And a field out of turnips.
 He threshed flails with sheafs,
 And set his skittles on the points.

The coincidence in *motif* is as striking as the diversity in elaboration.

FOLK-LORE IN LITERATURE. — In "Modern Language Notes" (vol. xvi. pp. 89-105, 130-142) for February and March, 1901, Professor John A. Walz publishes a very interesting article on "The Folk-Lore Elements in Hauptmann's 'Die versunkene Glocke,'" in which he points out to how large an extent this "fairy play" goes back to popular traditions and folk-thought. Among the characters and personages of the play that smack strongly of the folk are: *Die alte Wittichen*, the *Nickelmann*, the *Waldschrat*, *Rautendelein*. The character of the first "is, even in minute details, based upon German folk-lore," Hauptmann having "combined different traditions about the *Buschgrossmutter* or *Buschweibchen*, the *Waldfrau* and the witches." The character of the *Nickelmann* finds its counterpart in the *Wassermann* of popular traditions, even to certain minor details. The *Waldschrat*, "though in the main an antique satyr [Goethe's influence is perceptible here], has an admixture of German blood." The name *Rautendelein* was not invented, as some have thought, by Hauptmann, but occurs, as Professor Walz notes, in the title of *Schön Ulrich und Rautendelein*, the Silesian version of the well-known ballad *Schön Ulrich und Roth-Annchen*, — in her character too. the poet "follows popular tradition even in little details." Taking up act by act and scene by scene, Professor Walz shows the "marked influence of popular poetry upon language and subject-matter." Not only, then, the name of the play itself comes from olden legend, but many of the characters, the scenes in which they appear, the words they speak, etc., are fairly rife with folk-thought. Professor Walz is of opinion that "on the whole, there is no doubt that the poet is far more indebted to German folk-lore than to all the works of literature combined." Of the author's sources of information he tells us: "To get the *milieu* for his sprites, he made a systematic study of folk-lore, German folk-lore in particular. An inexhaustible mine of folk-lore is furnished by the works of the two Grimms, and to these works Hauptmann must have turned first of all, especially to Jacob Grimm's German Mythology and to the *Kindermärchen*. There are other rich storehouses of German folk-lore with which the poet must have familiarized himself. He may of course also have utilized personal recollections of popular tales and traditions heard in Silesia and elsewhere." With such lore he naturally used time and again the poet's license. Hauptmann's great play may thus be looked upon, in large measure, as a draft by the poet on the lore of the folk. It is curious to find Professor Walz expressing the following opinion concerning the appeal of the play to the American public: "One of the main reasons why the play proved almost a failure on the American stage is the fact that to the average American audience fairy-lore in such quantity is unintelligible and bewildering."

USE OF PLANTS BY CHILDREN. — This topic has been touched upon by Mrs. F. D. Bergen in her "Animal and Plant Lore," and by the editor of this Journal in his recent volume on "The Child." A later and more special treatment of the subject is the article on "Die Verwendung der Pflanzen durch die Kinder in Deutschböhmen und Niederösterreich," which appears

in the first number for 1901 of the "Zeitschrift des Vereins für Volkskunde" (vol. xi. pp. 49-94) as a joint production of E. K. Blümml and A. J. Rott. The first of these authors had already, in collaboration with F. Höfer, published in the "Zeitschrift für österreichische Volkskunde" (vol. v. pp. 132-135) a brief article dealing with plants in children's games in Lower Austria. The article of Blümml and Rott lists alphabetically (with indication of uses, folk-names, etc.), 106 species of trees, shrubs, plants, flowers, etc., of which some use is made by children (in German Bohemia and Lower Austria) in their games, amusements, nascent industries and arts, or as food, ornaments, weapons, and the like. It may be worth while to give here in English the list of these plants and their chief employments:—

1. "Acacia" (*Robinia pseudacacia*). Thorns used as nails and for sticking leaves together.
2. Apple (*Pyrus malus*). Seeds "flipped." Peeling, after being carefully removed, thrown over the head backwards to spell out the beloved's name. Cut in two, to indicate, by the number of seeds cut into, how long one has to live. The apple itself is divided into two halves by a zigzag cut to make a "snuff-box."
3. Arnica (*A. montana*). Flowers (gathered on St. John's Eve) set in the wind to protect from lightning. See No. 42.
4. Barley (*Hordeum vulgare*). An ear of barley is stuck in the sleeve and is pushed up or crawls up, with the movement of the arm.
5. Bean (*Phaseolus vulgaris*). Used in guessing games ("odd or even," *e. g.*) and the like.
6. Beech (*Fagus sylvatica*). Nuts eaten. Rotten phosphorescent wood put in dark places to frighten people.
7. Birch (*Betula alba*). Trunk bored and the exuding sap drunk.
8. Bird-cherry (*Prunus Padus*). Branches (cut a few weeks before and placed in water to make them sprout) used with "palms" on Palm Sunday.
9. Bitter cress (*Cardamine amara*). Eaten.
10. Bitter-sweet (*Solanum dulcamara*). Stalk chewed.
11. Bladder-senna (*Colutea arborescens*). Fruits used to crack.
12. Bleeding-heart (*Dielytra spectabilis*). The two large petals are removed and a human figure (a dancer) is left.
13. Bulrush (*Typha latifolia*). The "clubs" are smoked.
14. Burdock (*Lappa officinalis*). The flower-heads are used for throwing at one another. Also for baskets, carpets, etc. The leaves are used as "umbrellas."
15. Butter-bur (*Petasites officinalis*). The large leaves serve for umbrellas.
16. Buttercup (*Ranunculus* sp.). The flowers, like those of the marsh marigold, are held close under the chin "to see how much butter one has eaten;" the amount of yellow left on the chin indicates the amount of butter eaten, — also how fat one is.
17. Calamus (*Acorus Calamus*). The tender inner leaves and roots eaten.
18. Caraway (*Anthriscus sylvestris*). Stalks used to make whistles, blow-pipes, and for blowing into water to make it bubble. See Nos. 84, 100.

19. Carline thistle (*Carlina acaulis*). Part of the flower is eaten.
20. Cat's foot (*Gnaphalium diæcum*). Much used for bouquets.
21. Celandine (*Chelidonium majus*). Sap used to drive away warts (especially on the fingers). See No. 90.
22. Cherry (*Prunus cerasus*, *P. avium*). Fruit used for ear-ornaments. The stones are used for "filipping." The "gum" is "spun" and then eaten. See No. 74.
23. Clover (*Trifolium pratense*). Flowers are sucked.
24. Club moss (*Lycopodium clavatum*). Used to make wreaths, carpets, etc. The spores are thrown into the fire, "to light up."
25. Corn-cockle (*Agrostemma githago*). By compressing the calyx the petals turn and a "clock" is formed. The seeds are eaten, although said to be poisonous.
26. Cornflower (*Centaurea cyanus*). Used for bouquets and wreaths.
27. Cow-berry (*Vaccinium vitis idæa*). Twigs used to put with "palms" on Palm Sunday.
28. Cranesbill (*Erodium cicutarium*). The fruits are clock-hands.
29. Curled mint (*Mentha crispa*). Put into books, and taken to church. See No. 106.
30. Daisy (*Bellis perennis*). The flowers are threaded on strings to make springtime wreaths; flowers and stems are woven into wreaths. The flowers are also used as oracles, being pulled to pieces. See No. 69.
31. Dandelion (*Taraxacum officinale*). Stems set end in end to make chains of rings (a favorite device of girls). Also used to make a noise by blowing through them. The plant with its crown of seeds is blown at with the mouth as a sort of oracle. The seeds remaining tell what time it is, etc., and one is said to have as many sins as there are seeds sticking to his clothing after having blown at a dandelion. The number of times one has to blow to get rid of all seeds on the dandelion indicates what hour it is. The hollow stem is also used to blow in water to make it bubble. Spirals are made out of the stem.
32. Dead nettle (*Lamium* sp.). Flowers sucked and the stalk cut up to make wreaths.
33. Elder (*Sambucus nigra*). Syringes (for spraying water) are made out of the wood, also pop-guns and pipes (in which certain leaves, rose, strawberry, etc., are smoked). From the pith, by sticking a peg into it, "tumblers" are made. See Nos. 76, 104.
34. Ergot (*Claviceps purpurea*). Sometimes eaten.
35. Fern (*Polypodium vulgare*). The sweet rhizome is chewed.
36. Field rush (*Luzula campestris*). Used for bouquets in early spring.
37. Fir (*Picea vulgaris*, *Abies excelsa*). The wood is used for carving various objects, — arrows, guns, water-wheels, etc. Also stilt-poles and objects for use in certain games. The resin found on the bark is chewed to make the teeth white, and it is also used, after being softened in warm water, to fashion the forms of various animals.
38. Fool's parsley (*Aethusa cynapium*). A stalk with the sheath serves as a pistol.

39. Forget-me-not (*Myosotis palustris*). Used for bouquets and wreaths.
40. Foxglove (*Digitalis* sp.). The flowers are stuck on the ends of the fingers.
41. Fox-tail (*Alopecurus pratensis*). After the spiculæ have been rubbed off, the flower stalk is used for twisting the hair.
42. Germander speedwell (*Veronica chamædrys*). Must not be plucked near a house, or lightning will strike,—plucking it causes a thunder storm. See No. 3.
43. Goat's-beard (*Tragopogon pratense*). Stalks chewed on account of their sweet taste, and the juicy thalami are eaten as artichokes.
44. Gooseberry (*Ribes grossularia*). Twigs used to put with "palms" on Palm Sunday.
45. Grass. Stalks used to bind nosegays and bunches of flowers together. Also used to stick into the abdomen of horseflies, who are then let go.
46. Harebell (*Campanula rotundifolia*). Flowers used to pop or clap.
47. Hawthorn (*Cratægus oxyacantha*). The fruit is eaten.
48. Hazel (*Corylus avellana*). Nut-shell used as pipe. Of the wood fishing-rods and walking-sticks are made.
49. Horsechestnut (*Æsculus hippocastanum*). Fruits used in games, as spinning-wheels, etc. Also thrown into the fire to make them crackle. The hollowed-out chestnuts serve as pipes to smoke from. The leaves are smoked. The ribs are laid bare as a test of skill. See Nos. 66, 99.
50. Laburnum (*Cytisus laburnum*). The sweet juice is sucked out of the flower-stalk.
51. Lady's mantle (*Alchemilla vulgaris*). The leaves represent peasant women.
52. Larch (*Larix decidua*, *L. Europea*). The long thin twigs are used by boys to wreathe about their hats.
53. Lichen (*Usnea barbata*). Used as a beard.
54. Lilac (*Syringa vulgaris*). The flowers are piled on the thumb-joint. Also stuck into one another and pressed in books. The leaves are made with pine and fir needles into bands and wreaths,—they are used also to pop or clap and whistle with (the leaf is held with both hands in front of the mouth, and blown upon). In the sap time (spring) whistles are made by beating off the bark.
55. Mallow (*Malva* sp.). Fruit eaten, also used in games.
56. Maple (*Acer platanoides*, *A. pseudoplatanus*). The fruits (green or ripe) are split and set on the nose. The dry fruits are thrown up into the air so that they keep turning continually in falling, hence they are called "butterflies." Baskets are made of the leaves.
57. Marsh marigold (*Caltha palustris*). Used for bouquets. See Nos. 16, 68.
58. Meadow saffron (*Colchicum autumnale*). Seed capsules used as boats.
59. Monkshood (*Aconitum napellus*). By bending out the two small petals "the coach and little horses" are made.

60. Moss (*Muscus* sp.). Put in the windows over winter by poor people, and the children place on it berries of various sorts.
61. Mountain ash (*Sorbus acudaria*). The fruits are strung together to make necklaces and bracelets, also eaten (when frozen). From the wood whistles and buzzers are made, and in order that the bark may come off better, it is beaten, which action is accompanied by short songs or sayings, of which a large number are on record.
62. Mullein (*Verbascum* sp.). The leaves are smoked.
63. Narcissus (*N. poeticus*). Children are fond of taking it to church.
64. Nettle (*Urtica dioica*, *U. urens*). Bad boys put it into bouquets and bunches of flowers, so that those who smell at them may be stung. Bad boys also use it to strike others in the face.
65. Nodding thistle (*Carduus nutans*). Bad boys strike other children with the flower-heads, or tie them to a string and whirl them about to strike other children.
66. Oak (*Quercus* sp.). Acorns and cups used in games, the latter especially by girls in cooking. The hollowed-out acorns are used to smoke dry leaves in. The leaves are made into wreaths with fir and pine needles. The dry leaf-ribs are put into books, etc. See Nos. 49, 99.
67. Oats (*Avena sativa*). Children pelt one another with the stripped-off spiculæ. As many as the latter stick to him, so many children will the pelted individual have, or so many sins has he.
68. Orange lily (*Lilium bulbiferum*). The pollen is rubbed on the nose to make it yellow. See Nos. 16, 57.
69. Oxeye daisy (*Chrysanthemum leucanthemum*). Used as an oracle, the flower being pulled to pieces to some saying or rhyme, for the purpose of discovering if one is loved or not, how much one is loved, what one is, or is going to be. The rhymes and sayings used are largely variants of our "He loves me, loves me not," "Rich man, poor man, beggar-man, thief," etc. See No. 30.
70. Pea (*Pisum sativum*). Put into split stick and hurled away.
71. Peony (*Paeonia officinalis*). After the petals have been pulled off one sees "Hähnchen und Hennchen," the little cock and hen. The petals are used to whistle and to pop or clap, and also laid away in books.
72. Pine (*Pinus sylvestris*). From the bark, boats, animal-forms, etc., are carved.
73. Plantain (*Plantago* sp.). The leaves are torn from the stalk, and from the number of "strings" adhering one knows how many girls a boy is in love with, or the number of lies one has told during the day.
74. Plum (*Prunus domestica*). The malformations of the fruit are eaten. The resin, after being spun into fine threads, is eaten. By sticking little pegs into the fruit, forms of animals are made. See No. 22.
75. Poppy (*Papaver somniferum*). The stigmata of the capsules are used in games.
76. Potato (*Solanum tuberosum*). Out of the sliced potatoes ammunition for quill pop-guns is made. Out of them also spinning-wheels and "bats" are made, the latter consisting of potatoes hurled into the

- air after feathers have been stuck into them. The "berries" are stuck on the ends of sharp wooden sticks and hurled to considerable distances. The dry leaves are smoked in elder pipes. See No. 33.
77. Puff-ball (*Lycoperdon bovista*). The ball is crushed ; if any one gets the dust in his eye, it is supposed to make him blind.
 78. Pumpkin (*Cucurbita pepo*). The shells are used to make "masks" and "lanterns." See No. 97.
 79. Quaking grass (*Briza media*). Used to flap and shake.
 80. Reed (*Phragmites communis*). Used to sing into or make noises with.
 81. Reed (*Arundo donax*). Used for arrows and for pipe-stems.
 82. Rose (*Rosa* sp.). The leaves are used to smoke.
 83. Rush (*Juncus* sp.). Used for weaving hats, baskets, seats, etc. The pith is used also to make wreaths.
 84. Rye (*Secale cereale*). Stalks used to whistle with, to drink with, and to make soap bubbles. Also to blow in the water to make it bubble. The leaves are used to make noises with the mouth, whistle, etc. See Nos. 100, 18.
 85. Service (*Sorbusaria*). Fruits are eaten.
 86. Sloe (*Prunus spinosa*). Fruits are eaten.
 87. Sorrel (*Rumex acetosa*). Eaten. See No. 88.
 88. Spotted persicaria (*Polygonium persicaria*). This is given by one child to another to chew as being better than sorrel, and if he tries it he is laughed at. See No. 87.
 89. Spindle-tree (*Euonymus Europæus*). Wreaths are made by stringing the fruits.
 90. Spurge (*Euphorbia* sp.). Juice is said to drive away warts. See No. 21.
 91. Spurge laurel (*Daphne mezereum*). Whoever smells at the blossoms gets a big nose.
 92. Star of Bethlehem (*Ornithogalum umbellata*). The blossoms are eaten.
 93. Strawberry (*Fragaria vesca*). "The fruits are stuck on hair-grass. In picking, any berry that drops belongs to the "poor souls," and is not picked up. In some places when the berry-picking children pass a cross or a chapel each offers up three berries. See No. 101.
 94. Sunflower (*Helianthus annuus*). The fruits are eaten.
 95. Thistle (*Carduus* sp., *Cirsium* sp.). "The thorns" are used to "write" with on leaves and to mark them in various ways.
 96. Truffle (*Elaphomyces granulatus*). Pipes are made by boring out dry spores.
 97. Turnip (*Brassica napus*, var. *esculenta*). By hollowing it out and cutting a face in it a "mask" is made in which a light is placed after dark. See No. 78.
 98. Vine (*Vitis vinifera*). The leaves are smoked. The fresh, green, and juicy shoots are sucked on account of their sour taste.
 99. Walnut (*Juglans regia*). From the shells little "goblins" are made. The leaves are smoked. The leaves are stripped so as to preserve the edge of the leaf and the ribs, something regarded as quite an art.
 100. Wheat (*Triticum vulgare*). From two stalks woven together a wreath

for the hat is made. The stalks are also used for the same purposes as those of rye. See Nos. 18, 84.

101. Whortleberry (*Vaccinium myrtillus*). The fruits are stuck on hair-grass. See No. 93.
102. Wild cabbage (*Brassica oleracea*, var. *capitata*). From the stalks water buckets and trumpets are made. The leaf-stalks furnish "cows."
103. Wild rose (*Rosa canina*). The fruit (deprived of the seeds) is eaten, especially in winter (when frozen). The leaves are smoked.
104. Willow (*Salix* sp.). The branches are used to put with "palms" on Palm Sunday, and after consecration the buds are sometimes swallowed. From the wood whistles, etc., are made; also bows and arrows and a sort of sled. Into a piece of willow split at the end a stone is placed, and the stick then put into the water to float. See No. 33.
105. Wood sorrel (*Oxalis acetosella*). Eaten.
106. Wormwood (*Artemisia abrotanum*). Put into books, and carried to church. See No. 29.

This list is by no means exhaustive, but it indicates a variety of use that is interesting enough. A complete list for English-speaking America is a desideratum which ought not to be long in forthcoming.

A. F. C.

ETHNOGRAPHIC VIEWS TAKEN IN IRELAND. — In vol. xiii. p. 291, have been printed paragraphs relating to primitive superstitions still current in France relating to fairy wells. By the kindness of a member of the American Folk-Lore Society, I have received a beautiful illustration of an Irish holy well, in the form of a photograph taken by Mr. R. Welch, of Belfast. Mr. Welch, who makes a specialty of geological views, publishes also an ethnographic series, containing, as shown by his latest catalogue, more than seventy scenes dealing with local superstitions and survivals belonging to the country about Belfast; these include cabins, farmhouses, vehicles, coracles of canvas and skin, field work, and industries of men and women, such as cutting turf, spinning, embroidering, etc. Also presented are holy wells, primitive graveyards, cursing and praying stones (including the holy stone of Glencolumbkille, sent to America and subsequently returned to its place in the sixth century oratory of Donegal), dance-masks of straw, still used in dances on the west coast, and the like. The prices are: for permanent platino prints, 8 by 6 in., single copies, one shilling and three pence, by the dozen, one shilling. I am glad to be able to recommend these views, which ought to find acceptance with American Irishmen, or any Americans interested in Ireland. The address is R. Welch, 49 Lonsdale Street, Belfast, Ireland.

W. W. Newell.

DAKOTA LEGEND OF THE HEAD OF GOLD. — In vol. xiii. p. 294 (October–December, 1900), this legend is reprinted as extracted from the "Dakota Grammar," attributed to Mr. J. Owen Dorsey. With regard to the

collection of this tale a statement has been received from Mr. H. E. Warner, of Washington, D. C., who wishes it to be understood that the original publisher was Mr. Stephen R. Riggs, well known as a missionary to the tribe, the tale having been printed in the "Iapi Oyae," a little paper partly in Dakota and partly in English, in numbers for December, 1878, and January, 1879. When, before the death of Dr. Riggs, it was in contemplation to issue a second edition of his Dakota Dictionary, published by the Smithsonian Institution, it was proposed to include this and seven other tales in the second volume; such publication, however, was not accomplished until ten years after Dr. Riggs's death in 1883, when the work appeared as edited by J. Owen Dorsey, who did not, however, make any alteration in the matter of the book. Of course it was not the intention of Mr. Dorsey to deprive Dr. Riggs of any part of the credit due him as collector. Mr. Warner adds that through his wife, a daughter of Dr. Riggs, he had known the story, and in part made a metrical rendering, such version being published in the "Century Magazine," October, 1884, under the title "The Red Horse;" and also that he had used it in an article on "The Magic Flight in Folk-Lore," appearing in "Scribner's Magazine," June, 1887. Mr. Warner has in manuscript, also, other tales, including a complete version of "The Blood Clot Boy," which he was fortunately able to complete from the recitation of David Zaphyr, a Brule. At one time Dr. Riggs had proposed to use the stories in connection with studies of Mr. Warner, who, however, at the time determined not to carry out such project.

W. W. Newell.

FRAGMENTS OF TWO AMERICAN BALLADS. — I inclose two stanzas of a song of which I have always wished I could know the whole. Lord Loudon, you remember, was the commander-in-chief of the British forces in America, during the campaign of 1756-7. His indecision was supposed to have caused the failure of the British, and the colonists were bitterly disappointed at his delaying the proposed expedition against Louisburg. I suppose it is to him that the song refers.

The other needs no explanation; I do not know but that it is complete save and except the last half of the first stanza.

I cannot tell which I admire the more, — the moral reflection of the last stanza, or its closing rhyme. I believe the song was very popular at the time to which it refers.

Yours truly,

Pamela McArthur Cole.

LORD LOUDON.

Lord Loudon he wrote to his gracious king,
Desiring of his Majesty
To send him some men from the Highland hills
And send them over speedily.

"Send me some of your good old clans,
Send me some of your Campbells or your Grants;
For those are the men that are trained up in war,
Such warlike souls Lord Loudon wants."

BONAPARTE AT ST. HELENA.

Bonaparte he 's awa' from his wars and his fighting;
 He is gone to the place that he takes no delight in ;

.

No more at St. Cloud's he 'll go forth in his splendor,
 Or go forth with his crowds like the great Alexander;
 He can look at the moon, on the great Mount Diana,
 When forlorn and alone on the isle of St. Helena.

Louisa she sits in her bower broken-hearted,
 And she weeps when she thinks of her hero departed;
 No one to console, — even those that wait on her,
 And she weeps when she thinks of the isle of St. Helena.

Ye men of great wealth, O beware of ambition, —
 Lest some degree of state should change your condition;
 Be steadfast in time, for what 's to come you don't know,
 Perhaps your days may end on the isle of St. Helena.

ABIGAIL SNOW: A COLONIAL LITERARY BALLAD. — The heroine of this song, Abigail Snow, was born in the East Parish of Bridgewater (now the town of East Bridgewater), in 1727. She was a daughter of James Snow. She was twice married, in 1746 to John Egerton, in 1780 to Jonathan Beal.

The writer was Dr. Josiah Thurston of Rehoboth, who is said to have been not only a physician, but a fashionable wig-maker.

My brother-in-law, the late William Allen, Esq., of East Bridgewater, was an enthusiastic collector of all that related to the history of his native town. He took this song from the recitation of a lady who died at an advanced age in 1853.

Pamela McArthur Cole.

EAST BRIDGEWATER, MASS.

ABIGAIL SNOW.

I have travelled o'er hills and high mountains,
 Through meadows all clothed in green;
 I have walked by the side of still fountains,
 And many fair maids have I seen.

And with them found very good quarters —
 They often showed favors to me;
 There is one in the town of Bridgewater
 Which exceeds all that ever I see.

.

She 's fairer than King David's Tamar,
 Or the beautiful daughters of Job.

For seven long years have I sought her,
My love it most gently did glow,
In the East of Bridgewater I found her,
And her name it was Abigail Snow.

Such love from my bosom is glowing,
My tongue it can never express ;
Such streams of affection are flowing,
It's for you I am often distressed.

To keep all my spirits in motion,
Good reason doth seem to advise
For to cross the proud waves of the ocean,
Where dangerous storms do arise, —

Where men great wonders surveying
When they have a prosperous gale,
Behold the leviathan playing,
And ships that most pleasant do sail.

Oh, pity my doleful condition
And now take a walk by the shore,
And see your own true love a-swimming
Where dangerous billows do roar.

Oh, be not the worse of all women,
And prove to me cruel no more ;
Get into the boat of compassion,
And lead your true love to the shore.

How can I leave my own nation
And country in which I was born ?
My friends will make great lamentation,
And for me most bitterly mourn.

How can my fair one despise me
And slight me because I am poor ?
I swear by the gods of Pharaoh
You will ne'er find a true lover more.

You are the girl I admire
Above all that dwell in this land ;
Your favor I greatly desire,
Oh grant me your heart and your hand.

Don't let your heart be so narrow
Since we dwell in fair Venus' grove ;
Your heart it is harder than Pharaoh
Or else you would grant me your love.

Let me now gently reprove you
For being so cruel to me ;
If ever I cease to love you
I will tell you what things you shall see.

The streams shall flow back to the fountains,
 And the wine like the rivers shall flow,
 The valleys leap over the mountains,
 And the rocks they shall melt like the snow.

I will leave the rough plains of Bridgewater
 And travel through mud and through mire,
 And to the smooth plain of Rehoboth
 Again I do hope to retire.

LOCAL MEETINGS AND OTHER NOTICES.

BOSTON. — *April, 1901.* The Boston Branch held its last meeting of the season Friday evening, April 26, at 8 o'clock, at the residence of Mr. O. B. Cole, 551 Boylston Street. Pres. F. W. Putnam presided, and the annual reports of the secretary and treasurer were read. The nominating committee then presented its report, and after balloting the following officers were declared elected: President, Prof. F. W. Putnam; First Vice-President, Mr. W. W. Newell; Second Vice-President, Dr. R. B. Dixon; Council, Dr. E. F. Pope, Mrs. O. B. Cole, Mrs. Lee Hoffman, Mrs. G. W. Vaillant, Mr. Ashton Willard, Mr. F. V. Balch.

The reports of the branch showed that in membership it had held its own, as the gain in numbers had exactly equalled the number lost by resignation. The report of the treasurer showed a small balance after payment of all expenses, and that in addition \$15 had been raised by special contributions of members towards the purchase of a phonograph, the Peabody Museum having contributed the remainder of the \$30 needed for the purpose. The phonograph has been used in notating the cylinders of "Pastores," the miracle play collected in Mexico by Captain Bourke.

At the close of the business meeting the members listened to an address on "The Music of the North American Indians" by Mr. Arthur Farwell, lecturer on music at Cornell University. The very interesting lecture was illustrated by aid of the piano, and was followed by an informal discussion.

Helen Leah Reed, Secretary.

CAMBRIDGE, MASS. — *Harvard Folk-Lore Club.* During the season of 1900-1901, the following topics have been treated before the club: —

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| Dr. F. N. Robinson . . . | Druidism. |
| Mr. H. H. Kidder . . . | Chippewa Tales. |
| Mr. F. S. Arnold . . . | Variations of Vagrancy. |
| Mr. Leo Wiener . . . | Mediæval Gypsies. |
| Prof. C. H. Toy . . . | The Primitive Religion of the
Australians. |
| Mr. T. Michelson . . . | The Primitive Religion of the
Indo-Aryans. |
| Mr. H. W. Prescott . . . | The Worship of Zeus. |

- Prof. Clifford H. Moore . . . The Primitive Religion of the Romans.
 Dr. John Orne The Ancient Religion and Superstitions of the Arabs.
 Prof. G. L. Kittredge . . . The Religion of Odin.
 Prof. D. G. Lyon The Adventures of Gilgamesh, an ancient Babylonian Hero.

BIBLIOGRAPHICAL NOTES.

BOOKS.

THE ORIGINS OF ART. A Psychological and Sociological Study. By YRJÖ HIRN. London: Macmillan & Co., 1900. Pp. xi, 331.

The author of this volume is lecturer on *Æsthetics* and Modern Literature at the University of Finland (Helsingfors), and, as was the case with his friend and colleague Westermarck, he has chosen to compose it in English, for which many readers will doubtless be duly grateful. About half the book is psychological and sociological rather than folkloristic, dealing with the essence and the theory of art rather than with its popular expression, but the chapters on Art and Information (pp. 149-163), Historical Art (pp. 164-185), Art and Sexual Selection (pp. 203-213), The Origins of Self-Decoration (pp. 214-227), Erotic Art (pp. 228-248), Art and Work (pp. 249-260), Art and War (pp. 261-278), Art and Magic (pp. 278-297), amply justify its consideration in these pages. A list of works referred to, numbering some 560, and indexes of authors and subjects, add to the value of this interesting essay.

Among the "powerful non-*æsthetic* factors" favoring the origin and development of art-forms, the author gives prominence to information, history, sexual life, work, war, and magic. With primitive peoples "every one of the lower art-forms—the dance, the pantomime, and even the ornamental—has been of great importance as a means of interchanging thoughts" (p. 149). As conventional language grew in strength and power of expression, "pantomimic display, which involves an unnecessary waste of force and time, was doomed to disappearance." The net result of education has been to confine the language of the body within ever-narrowing limits. Indeed, with a considerable portion of civilized humanity, a part of the face only is now the arena of pantomime, though pathological or atavistic phenomena, sympathetic ignorance, etc., often widen considerably the field of expression. The political meetings of the Maori of New Zealand to-day illustrate the survival of what was once almost a universal dramatic accompaniment of the art of the orator. The way in which the Indians of Central Brazil, *fide* von den Steinen, help themselves out with drawing on the sand, when gesture-speech proves insufficient, suggests that we may "find in these *transferred gestures* the origin of pictorial art" (p. 156). Upon this theory, glimpsed by Rafinesque and Mallery, Professor

Hirn does not insist, contenting himself with the remark that "a kind of extempore design, almost as spontaneous and fugitive as the dramatic art, appears together with the mimic and poetic representations." The "Coming from Town" dramas of the Macusi children of Guiana, the Corroborees of the Queensland aborigines, and the countless mimicries of incidents in travel, hunting, and war, to say nothing of the events of home life, indicate how commonly, among the lower races of man, art has served for information. An interesting point to which the author calls attention is the *recentness* of the events to which the pantomimes and dances of the lower savages refer, — in this the primitive would seem to differ from the civilized art, which perpetuates things of a very remote past. One cannot, however, quite agree with him on this head and attribute to accident rather than design the occasional existence of true commemorative art among savage and barbarous peoples. The primitive mind is not so absolutely confined to "the immediate present," as Dr. Hirn thinks. The same may be said, perhaps, of his discussion of pictorial art, where the "vague and indistinct character" of certain primitive images is emphasized. As to the factor of sex, the author seems largely in sympathy with Westermarck, holding that "at a stage of development where nudity is the normal state, veiling must necessarily suggest the same emotions as unveiling in a civilized society" (p. 205). The age of puberty is very often the period of "dressing" with primitive tribes. In this connection the following passage is of considerable significance: "And it may even now be observed among living tribes of man to how great a degree antipathy to every detail in the outward appearance of foreigners precludes union between members of different tribes. The national and parochial dresses of modern peasants no doubt exercise a great influence on the love-life of the respective boys and girls" (p. 211). When asked by Ahlqvist why his people never took wives from among the girls of Äyrämä, a Savakot youth (both Savakot and Äyrämäiset are in eastern Finland) replied: "As these Äyrämä girls have such horrid dresses, our boys do not dare to approach them." And much more could be said on this topic. The superstitious factor in the origin of clothing and of self-decoration is also of no little importance. Fear of impregnation by wind, sunlight, and moonlight, water, etc., has doubtless influenced women in the way of covering. With not a few primitive peoples clothing is put on, not from a sense of modesty, but to avoid the "magic influence" of another man's nakedness. Imitation of trophies of war and of the chase, and imitation of the scars of battle have furnished many ornaments, while "by symbolical representation sights and events have often been recorded on the body, this most primitive of all commonplace-books" (p. 223). It would be well if thoroughgoing studies were made of such phenomena as the development of bodily painting from an original plastering or greasing against insect-bites or inclemencies of the weather, noted by von den Steinen among the Indians of the Xingú in Brazil. Art as an aid to the individual's ownership of himself is also important, no less than art as a means of marking the property of others. The exact interpretation of eroticism and seeming obscenity in primitive art is not always forthcom-

ing, but the author leans against the strict Darwinian theory here. Of the Chukmas of southeastern India we are told that "they never allow any songs but those of a religious character to be sung in their villages." The reason given is, "Our girls would be demoralized, if boys were allowed to sing freely." Out in the jungle, the Chukmas "allow their poetry greater license." More proof is required for the statement (p. 248): "As the same cause, *i. e.* an art and a social life which are full of erotic suggestions, operates in many savage tribes, it may perhaps account to some extent for the fact, recently commented upon by Kidd, that, notwithstanding the marvellous teachableness of primitive children, savages always prove inferior to white men after the attainment of puberty." With Groos, the author recognizes the close connection, especially among primitive peoples, "between play, or art, and the serious occupations of life," — the games of children, as well as the dances and pantomimes of the full-grown, "almost everywhere corresponding to the prevailing activities in the various communities" (p. 251). With Bücher, too, he emphasizes the great evolutionistic importance of "work-poems," songs of exhortation, excitational dances, and other employments of art as a stimulant to labor. That "the slowness and the insensibility of the Guarani are, however, as appears from Mr. Rengger's description, exceptional and pathological," may well be doubted, especially after Dr. McGee's account of the alternation of activity and inactivity among the Seris. Besides, Rengger wrote in 1830. The regular coöperation so useful in fighting "is effectually promoted by rhythmical music;" indeed, "war, as the hardest form of the struggle for life, has needed, more than any other kind of work, the support which æsthetic stimulation affords to practical activities." But the military type of art-life has always been "circumscribed within the narrow bounds of tribal sympathy." Dr. Hirn calls attention to a fact of great interest, when he observes (p. 277): "Such a sympathetic interest in the picturesque qualities of the human and animal body as that which characterizes the art of the prehistoric European cave-dwellers, the Bushmen, and the Eskimo, does not seem compatible with the customs of war." The importance of magic in connection with primitive art can hardly be exaggerated, and, as the author remarks, "there is practically no limit to the effects which primitive man claims to produce by magical imitation." The bibliography of Dr. Hirn is so full that one wonders a little that he has not included the articles of Popoff on the origin of painting (*Rev. Scientif.* vol. xvi. pp. 399-403) and Mongeolle on the evolution of ornament (*Rev. d'Anthrop.* vol. viii. pp. 79-98), in which the magical origin of certain art-forms is broached. The rôle of art in medicine is worthy of special treatment in an exhaustive essay. Dr. Hirn's general philosophical position is indicated in the following sentences (p. 301): "Art never ceases to inform, never ceases to please, never ceases to stimulate, never loses something of a magical efficacy. But while acknowledging the importance of all these purposes, we have, on the other hand, to maintain the view which was set out in the psychological chapters of the opening — that it is only by assuming an independent art-impulse [based upon feeling] that we can explain the essential

character of art." The "Origins of Art" is beyond a doubt one of the best discussions of primitive æsthetics we have had for a long time.

Alexander F. Chamberlain.

MÉLANGES TRADITIONNISTES publiés par Paul Sébillot et Julien Vinson.

Tome Premier. PAUL SÉBILLOT: LES COQUILLAGES DE MER. Paris: J. Maisonneuve, 1900. Pp. v, 111.

This little volume on shellfish and sea-shells is the first of a series of brief monographs on divers subjects from the wide field of folk-lore. Chapter I. (pp. 1-35) is devoted to living shellfish; Chapter II. (pp. 37-103), recast from an essay published in 1886 in the "*Revue d'Ethnographie*," treats of shells; and the few pages of Chapter III. refer to the rôle of shells and shellfish in tale and legend. According to M. Sébillot, the forms of shellfish are so suggestive, in the folk-mind, of phallic ideas, that "a collection of *κρυπτάδια* alone could contain many of their popular names and appellations" (p. 2). The use of sea-shells as clothing is interesting in this connection. One of the tritest of the proverbs about shellfish is, "The fish belies his shell," said of a man whose physique overshadows his intellect. Less gracious is the Breton saying, "Softer is a bed of shells than the bottom of a woman's heart." A remarkable superstition of fishermen along the Channel is that a kind of limpet "is the eye of some one who has been drowned, which, at the end of the world, will grow wings, and fly away to take its place in the head to which it belongs." Not a little folk-lore centres around the idea that shellfish are good weather-indicators. One is hardly surprised to find that by some of the natives of the South Sea Islands the beautiful colors of sea-shells are attributed to the personal intervention of the gods. The very brief account (pp. 92-95) of the use of sea-shells in children's games, ancient and modern, deserves expansion. Even as late as 1884, oyster-shell ashes had some vogue in folk-medicine at Nantes. In case the author revises his monograph, reference might be made with profit to W. von Buelow's article on "Sea-shells in the Life of the Natives of Samoa," published in the "*Internationales Archiv für Ethnographie*" for 1900, and to Cushing's study of "Primitive Copper Working," in the "*American Anthropologist*" for 1894, in which last paper the imitation of shell ornaments and figures in copper is dwelt upon. There exists material for a much larger treatise than the interesting one M. Sébillot has compiled in this instance.

A. F. C.

BIBLIOTHÈQUE DU GLANEUR BRETON. Tome Premier. PAUL SÉBILLOT: CONTES DES LANDES ET DES GRÈVES. Rennes: Hyacinthe Caillière, MDCCCC. Pp. xi + 306.

This is a collection of forty-one tales of the kind "qui peuvent honnêtement s'écrire," of which all but one are from that region of the Côtes-du-Nord where French is spoken. The tales were almost all gathered subsequently to 1882, and are in large measure not included in M. Sébillot's previous collections of folk-tales from Brittany. Many of the stories, like *The Magic*

Ship, The Lion's Bride, The One-Eyed Giant, The Four Gifts, The Man who sold his Skin to the Devil, The Fairy's Godchild, William the Wolf and Peter the Fox, etc., easily suggest analogues in other lands, while some of the rest are more notably local. The fairy atmosphere of several of the tales is naïve enough, and in others the imagination really runs riot. In the tale of Père Décampe (p. 10), the hero sees a little green nanny-goat walking about on the balcony of a castle suspended in air by chains of gold. This goat, which is *emmorphosée*, turns out to be the daughter of the king of the Golden Mountains, and is *démorphosée* by Décampe. The end of this story is of a piece with the rest of it. Many of the local legends of Brittany have to do with caverns under the cliffs (here the queen of the fairies lives, p. 42) on the seashore. At page 77 appears the inexhaustible purse in the possession of a fisherman who obtained it from the king of the fish, whose city he had visited. From the tale of "The Sorcerer's Daughter" (p. 95) we learn that in Upper Brittany *Sarasin* (Saracen) is often synonymous with "ogre or powerful sorcerer." At page 240 *pousser* occurs with the meaning "to give an education to." The story of the man who had Death godmother of his child, because she was more truly just than God (who lets the poor but honest die, and lets the scapegraces live), St. John (who is in league with *le bon Dieu*), St. Peter (who is readier to swing open the door of heaven to the rich with many masses than to the poor who have nothing to get prayers with) is characteristic. Death is just because she takes alike the rich and the poor, the young and the old. In the next following tale (p. 249) Death is personified as a man. The tale of "Death and the Goodman" (p. 254) should be compared with the famous Irish story which tells how St. Patrick locked up the Devil in a box, but in this case the man lets Death out upon promise of a century of life. Pages 259-304 consist of facetious and tricky stories, of which "La Mort du Bon Dieu" is one of the best. From this attractive volume one gets a good idea of certain aspects of the Breton folk-mind.

A. F. C.

HEIMATKLÄNGE AUS DEUTSCHEN GAUEN ausgewählt von O. DÄHNHARDT.

I. AUS MARSCH UND HEIDE. Mit Buchschmuck von Robert Engels.

Leipzig: B. G. Teubner, 1901. Pp. xix + 170.

This little book is a collection of ninety-four pieces of verse and prose in the Low German dialects of Schleswig-Holstein, the Hansa Cities and Oldenburg, Hannover, Mecklenburg, Pomerania, northern Saxony, Brandenburg, West Prussia, East Prussia, Brunswick, Westphalia and the North Rhenish country, by a great variety of writers, of whom some, like Klaus Groth and Fritz Reuter, have a reputation far beyond the narrow borders of their own land, while others are of local fame. Dr. Dähnhardt, who is the author of several interesting and valuable essays on German folk-lore, has compiled the present volume of "Home Notes from Marsh and Heath," in order to give in the language of the Low German folk, a true account of their life, thoughts, and actions, in their unity and their diversity. All sorts of topics are broached, and the treatment runs all the

way from solemnity to jest, from dream to reality (the reviewer, for one, is glad to find Groth's "Matten Has" at p. 29; and, at p. 169, Storck's "Wenn't Kermes ess"). On pages 52-56 an old friend appears in Schröder's "Wettlopen twischen den Hasen un Swinegel," the race between the hare and the hedgehog. The rarer and more difficult words in the text are explained in copious foot-notes, a list of works used is given (pp. xviii, xix), and the introduction deals in general fashion with the folk of marsh and heath. The reading of a volume like this will give us an excellent idea of the "folk as they are," while the closeness of the dialects in which the poems and prose pieces are written, to modern English, adds something to the pleasure of perusal.

A. F. C.

STAND UND BERUF IM VOLKSMUND. Eine Sammlung von Sprichwörtern und Sprichwörtlichen Redensarten. Herausgegeben von RUDOLF ECK-ART. Göttingen, Verlag von Franz Wunder. 1900. Pp. vi + 7-152.

The author of this little book is well known through his writings on German (especially Low German) poetry and folk-literature. Of the 3560 proverbs and folk-sayings here presented, 398 refer to royalty and the nobility, 238 to officialdom and business, 398 to medicine and law, 860 to artists, the learned professions, the clergy, and teachers, 166 to the military, 1068 to the working-classes, and 432 to domestic affairs. A list of authorities is given (pp. 243-248). The exceeding brevity of folk-wit at times is seen in some of these proverbs and proverbial expressions: Hofamt verdammt. Adel — Tadel. Kaufmann — Glaubmann. Advokaten — Schadvokaten. Malervolk — Hadevolk. Bussväter — Busenväter. Jesuwiter — Jesuwider. Möncherei — Schweinerei. Leichenpredigt — Lügenpredigt. Bauer — Lauer. Jagdrecht — Teufelsrecht. Ehe — wehe. Ehelos — ehlos. Frau — au! Muttermal — Liebesmal. Of all classes of the community the monks seem to have been lashed most by the German folk-tongue, the mother to have fared the best. Some of the most striking proverbs in this collection are as follows: A prince is as rare in heaven as a stag in a poor man's kitchen. At court a bolt often comes from the blue. Better brought up great than born great. It is politics to talk like an angel and mean like the devil. Company is beggary. No doctor is better than three. When the doctor comes the toothache has gone. Good lawyers are bad neighbors. If the beard made the philosopher, the he-goat would be in the ranks. Great scholars are rarely great saints. God in Heaven is not safe from Jesuits. One teacher is better than two books. Schoolmasters are seldom rich. Ninety-nine schoolmasters, a hundred fools, say the peasants of the Black Forest. Soldiers are the devil's playfellows. One peasant and eleven oxen are thirteen head of cattle. Baker and brewer cannot sit on one place. He lies like a printer. The host is the best who drinks more than the guests. The best hunter often comes home empty-handed. The miller and his donkey do not always think the same. Even a good fisherman loses an eel. The blacksmith hammers even in dreams. The shoemaker goes to church, to pray God to let sheep die. When par-

ents sleep, children dream. Adam's rib is worse than the "grip." Marriage comes after love, like smoke after flame. The first wife is the maid, the second the mistress. The stepmother's child is fed twice. Hungry children don't play. A mother's tears are real tears.

On the whole, this selection gives a very good idea of the richness of Teutonic folk-thought about the activities of life, and makes very interesting reading.

A. F. C.

EAGLEHAWK AND CROW. A Study of the Australian Aborigines, including an Inquiry into their Origin and a Survey of Australian Languages. By JOHN MATHEW, M. A., B. D. London: David Nutt, 1899. Pp. xvi + 288.

This is a rather venturesome, though withal a very interesting volume. The thirteen chapters have the following headings: The Origin of the Australian Race; The Indigenes of Australia, Papuan; The Dravidian Element; The Malay Element; Distribution (of the population); Physical Characters of the Australians; Dwellings, Clothing, Implements, Food; Government; Laws, Institutions; Marriage, Man-Making, Mutilations, Burial Customs; Art, Corroborees; Sorcery, Superstitions, Religion; Australian Languages; Outlines of Grammar. Pages 208-272 are taken up by a comparative table of fifty-two word-lists, of which three are from the New Hebrides, two from Torres Strait, and five from Tasmania. The comparative table is preceded by a distribution-map and a list of authorities. A good index completes the book.

"Eaglehawk and Crow" is the expansion of an essay written in 1889, since which time the author has been a constant student of the Australian aborigines, while during his youth he was for a period of some seven years of station life in intimate touch with the Kabi tribe of Queensland. Hence his opinions on many of the questions concerning the aborigines, their condition, capacities, etc., are entitled to great respect. But in the fields of ethnology and comparative philology he does not appear to such advantage. The need for continued and thoroughly scientific study of the natives is apparent from the opinion expressed by the author (p. 92): "It seems very probable that, in Victoria and New South Wales at least, there will not be a single pure aboriginal surviving, fifty years hence." The influence of white colonists upon native customs and practices, in a direct and indirect way, has been considerable, and Mr. Mathew thinks that "all over Australia circumcision would probably have prevailed in time but for British settlement" (p. 120). In the description of the "man-making" ceremonies, the following item deserves emphasis (p. 118): "Various parties of blacks congregate at one spot, each party having several candidates for initiation. One party takes the boys out of one camp, the men there take boys out of the next, and so forth. The boys are never taken out for initiation by their own friends." The "message-sticks" of the Australian natives, according to Mr. Mathew, "are imitations of the old Malay practice, prevailing at least in Sumatra, of writing upon bamboo and rattan

canes" (p. 125). The rite of circumcision he attributes also to Sumatran immigrants. A good deal of Australian art he would trace to the same source, especially certain rock-paintings reproduced in figures 1-4. Considering how little we really know about Grey's pictures, the author's conclusion seems somewhat far-fetched, that "there has been an attempt to present pictorial fragments of Hindu mythology in the confused form which has been developed by naturalization in Sumatra" (p. 135). As other investigators have reported of other peoples, Mr. Mathew remarks that "the greatest bane of aboriginal life is sorcery," but the devout Christian is sometimes apt to magnify these things. From the fact that the eaglehawk and the crow figure so prominently in the mythology, tribal nomenclature, etc., of the Australian aborigines, the author evolves the theory that "the eaglehawk and crow represent two distinct races of men which once contested for the possession of Australia, — the taller, more powerful, and more fierce 'eaglehawk' race [Dravidian] overcoming and in places exterminating the weaker, more scantily equipped sable 'crows'" [Papuan]. Hence the name of the book. In Australia, according to Mr. Mathew, the order of races has been Papuan, Dravidian, Malay, whose coming and influence may in some fashion be compared with those of the Celt, Saxon, and Norman in Britain. The Tasmanians, now completely extinct, were "the lineal descendants of the primitive Australian race." On the whole, one feels that the author might have made a better book, and cherishes the hope that he will.

A. F. C.

COLLECTION DE VOYAGES ILLUSTRÉS. COMTE HENRI DE LA VAULX. VOYAGE EN PATAGONIE. Ouvrage contenant quarante illustrations d'après les photographies de l'auteur, et une carte hors texte. Préface de M. José Maria de Hérédia, de l'Académie Française. Paris : Hachette et Cie., 1901. Pp. xvi + 280.

An interesting account of travels in Patagonia (including Tierra del Fuego), in 1896-1897, the author having been commissioned by the Minister of Public Instruction to make anthropological and ethnographic researches in those parts of the globe. In making a collection of crania and skeletons of the Patagonian Indians Comte de la Vaulx noted that the bones were painted red, the custom being to exhume the remains some years after burial and re-inter them after having painted them (p. 21). From the discovery of calcined bones at Coui, in the arid plains south of the Rio Negro, it appears that the Indians once were accustomed to burn to death a sorcerer (*kalkou*), or any one who bewitched (*welkeufeu*) his neighbor (p. 78). About the Araucanian Indians, with whom he came specially into contact, the author has recorded many facts of value to the folk-lorist. With them, the daughter cannot speak to her mother in the presence of her husband, nor must mother-in-law and son-in-law look at each other (p. 97). "Music of the *toldos*" is the name given by the Indians to the curious noise made by the wind whistling about the guanaco-skins of which the tents are made (p. 101). The religious festival of the Indians is called *kamarouko*, and

some of them offered, for the consideration of a few horses and a little cane-sugar brandy, to organize one in honor of the author and for the success of his voyage in the south (p. 103). When the count arrived at the camping place of Saïhuéqué, near the headwaters of the Chubut, that chief received him with songs by the women of the tribe, an ancient custom; and the fact that he ate a morsel of the *caroutiar*, or national dish of sheep-entrails, made him at once a favorite (p. 124). The description of the *kamarouko*, celebrated in his honor (pp. 131-147) is both interesting and entertaining. The *kamarouko* is a combination of prayer, butchery, and dance, some of the most *outré* features of which have been suppressed by the Argentine government. According to the old Indian rite the conductors of the ceremony had to be virgins (rarer to-day than of old, perhaps). The end of the festival to-day is sexual orgie, to whose brutality alcohol has largely conduced. Formerly (the government has now forbidden the practice) one of the acts in the *kamarouko* consisted in "taking the still palpitating heart from the breast of the mare [a sacrifice for the occasion], scattering blood three times toward *Geunetchen*, the divinity invoked [perhaps the sun originally], and, after putting the heart back in its place, throwing the entire animal into the water or the fire" (p. 140). In the *kamarouko*, the *râli*, *koulttroun*, or *wasa*, the national musical instrument of the Araucanians, a primitive drum, the *pifilka*, a whistle made from the quill of the condor, and the *troutouka*, a huge reed flute, appear. Near the camp of Saïhuéqué were noticed some red and white hieroglyphs on the rocks, whose signification the Indians could not (or would not) reveal, — of these photographs were taken. Similar inscriptions were noted near camping places on the Rio Negro (p. 127). Among the Tehuelches, a noteworthy event or institution is the *wouelleyai* or great guanaco hunt, during which "the Indians are no longer men, but tigers killing for the pleasure of killing" (p. 166). The *kupuloué*, or bamboo cradle for attaching behind the saddle on horseback, in which the infant often spends months of its life, is *sui generis* (p. 169). The Tehuelche festivities in honor of the count were as curious as the Araucanian. The game of *loncotoum* is played by two Indians who seize hold of each other's long hair and keep pulling until one, overcome by the pain of the struggle, lets go (p. 180). While the author was at the camping place of Choiquenilahué, the Indians celebrated the attainment of puberty by an Indian girl, — this ceremonial, called *huccounrouca*, being the great secular festivity of the Patagonians (pp. 218-230). The effects of alcohol in brutalizing the Indian are even more visible here. This volume, as will be seen, contains much more than the ordinary travel-book of its kind.

A. F. C.

STRINGTOWN ON THE PIKE: A Tale of Northernmost Kentucky. By JOHN URI LLOYD. Author of "Etidorhpa," etc. With illustrations. New York: Dodd, Mead & Co. 1901. Pp. vii, 414.

In this story Mr. Lloyd, a member of the American Folk-Lore Society, has conscientiously undertaken to describe the social conditions, manner of

feeling, and dialect existing forty years ago in Northern Kentucky, a section scarcely known in literature, but with which he has from birth been familiar. It is the folk-lore abounding in the fiction which it falls within our province to consider. The tale opens with the imagined appearance of ghostly figures popularly supposed to haunt a hollow in which an Indian maiden had been tomahawked, and where her spirit is believed to present itself at sunset, and cast a shadow made by the body and outstretched arms. An old negro is introduced as learned in prophetic art, and undertaking to predict every event by the aid of "signs." As methods of his divination are given the reading of marks or "tracks" in ashes, on which are also laid straws representing named persons, and yielding indications from combustion; we are told that forthcoming events are read in the water of a spring (p. 187). Among omens are mentioned the following: to have a chicken or other animal die in the hand is a very fatal sign; the transplanter of a cedar-tree will die whenever the lower limbs grow to the length of his coffin; to marry on the last day of the year is dangerous. Negro dances are introduced, but without melodies; also tales, relating the contest of the turkey and duck as to which shall first see the rising sun, and why the honey-bee sucks red clover. In Kentucky survived a curious legal procedure, in virtue of which a prisoner under sentence of felony could claim the "Right of clergy," and escape with burning in the hand; this plea was abolished by the legislature in 1847. The narrative supplies a piece of barbarous chivalry; the feud of two families is ended by the last survivors of each shooting each other in the court-room, after the representative of one has vainly endeavored to obtain the release of his enemy, a youth under sentence of death, whose place he even offers to take, on the ground that it would be dishonorable to have his hereditary foe killed except by his own hand.

Mr. Lloyd has separately printed a brief glossary intended to show his method of dealing with this feature of his book, on which he has bestowed much pains. As regards the Southern gentleman, he makes no change save in the letter *r*; the *patois* of the negro added idiomatic contractions and corruptions to linguistic change; Mr. Lloyd seems to think that rules are not absolute. Thus the final *t* and *d* after a consonant are dropped, as *temp'* for tempt, *win'* for wind; but also *chist* for chest, and *ain't*, *won't*, *could n't*, but on the other hand *doan'* for don't. The difficult questions regarding negro dialect can only be decided after long investigation by professional philologists. The attention devoted to this part of the subject affords a gratifying evidence of increasing interest in the field, and local studies of this sort will be welcome. Concerning the more important part of the author's task, the exhibition of provincial character, we cannot here treat. The isolated and narrow but tragic lives of the people with whom this tale deals offer a field to the novelist, and appear in Mr. Lloyd's description.

W. W. Newell.

THE JOURNAL OF AMERICAN FOLK-LORE.

VOL. XIV. — JULY-SEPTEMBER, 1901. — No. LIV.

THE GOOD HUNTER AND THE IROQUOIS MEDICINE.

IN the "Jesuit Relation" for 1636 is an account of the Huron feasts, and one of these lacks clearness. "The *Ononhara* is for the madmen. . . . They refer the origin to a certain interview of the wolves and the owl, where this nocturnal animal predicted to them the coming of *Ontarraoura*, that is, a beast which approaches the lion by the tail (retire au Lyon par la queue), which *Ontarraoura* revived, they say, a certain good hunter, a great friend of the wolves, in the midst of a good feast; whence they conclude that the feasts are capable of healing the sick, since they even give life to the dead."

It was easy for me to see that this beast was the panther, an animal little known to the Hurons or the missionaries, but which has been widely named the mountain lion. The Onondagas still call it *Sken-tah-ses-go'-nah*, "Long Tail." Its nocturnal habits, and even its cry, often mistaken for that of the panther, might have associated the owl with it in tales of the forest, but what was the story of the good hunter? In answering this question I have nothing very original to offer, but will transcribe two accounts very nearly as I find them. In neither of these does the panther figure, but the death of the good hunter, the gathering of birds and beasts, his revival, and the gift of the great medicine, are prominent features. In the lapse of two centuries and a half, and in its relation by another people, it has become slightly changed, but the story is probably essentially that of the ancient Hurons and their kindred.

The oldest version of this may be found in Doty's "History of Livingston County, New York," as it was given long ago by an old Senéca, to Mr. Horsford, their missionary.

"In ancient times a war broke out between two tribes. On the one side the forces were jointly led by a great warrior and a noted hunter. The latter had killed much game for the skins, the remains being left for beasts and birds of prey. The battle was going against

his side, and he saw that to save his own life he must quit the field. As he turned, the body of a great tree lay across his path. He came up to it, when a heavy blow felled him. On recovering he found, strangely enough, that he could as easily pass through as over the obstruction. Reaching home, his friends would not talk with him ; indeed they seemed quite unaware of his presence. It now occurred to him that he, too, had been killed, and was present in spirit only, human eyes not seeing him. He returned to the place of conflict, and there, sure enough, lay his mortal part quite dead, and its scalp gone. A pigeon-hawk, flying by, recognized the disembodied hunter, and gratefully offered to restore his scalp ; so, stretching away in its flight to the retiring victors, he plucked it from the bloody pole. The other birds had, meantime, prepared a medicine which soon united the scalp to the head, when bears and wolves gathered around and joined in the dance. The hunter got well and lived many years, his experience strengthening their religious faith, and teaching them how to use the remedies so strangely acquired, which, to this day, are among the most efficacious known to the Indians."

In 1881, Elias Johnson, a Tuscarora chief, published the "Legends, Traditions, and Laws of the Six Nations," in which the story has an ampler form. Of this I will give a summary. The good hunter appears as before, as one noted for kindness and generosity to all, even beasts and birds. Though a hunter, he was considered the protector of these. On one occasion he went out with a war party. The battle was furious, and in the most desperate struggle he was struck down, scalped, and left for dead.

A fox came along when the conflict was over, and recognized this friend of bird and beast lying lifeless on the field. Shocked by the sight, he raised the death lament, and called all the beasts together. Their cries were heard in the forest ; they came by hundreds to the spot and tried to revive their friend. Vain were all their efforts, and he remained lifeless. As they sat down on their haunches to hold a council, they raised their heads, and a dolorous cry rent the air. Then the bear was called to speak, as being the nearest relative and best friend of man. He appealed to each and all for any medicine they had, but though each had his own, none did any good. Again they lifted up their heads and howled a mournful requiem, long continued, and with many varying notes.

This sad lament, wild as the Highland coronach, brought the oriole to the spot. He was told of their sad plight, and in turn went and called a council of the birds. There was a flapping of wings everywhere, and all came, from the eagle to the wren, in response to the call. With beak and with claw they made every effort, but nothing came of it. The hunter was dead, stubbornly dead, and his scalp

was gone. The eagle's head had become white in his long and wise life, and from his lofty eyrie he had looked down, and knew every force of nature and all the events of life. This white-headed sage said that the dead would not revive unless the scalp was restored.

First of all the fox went to seek it. He visited every hen-roost and every bird's-nest, but no scalp did he find. The pigeon-hawk took up the search, but soon returned. She flew so swiftly that no one expected her to see much, for birds have characters as well as men. The white heron flew more slowly, and said he would do better, but he came to a field of luscious wild beans, which tempted him to stop. He fed and slept, and fed again, while the council waited his return in vain. At last the crow took the mission. The warrior who had the scalp knew of the council, but feared nothing when he saw the crow flying near. He was accustomed to that. She saw the scalp stretched to dry in the smoke above his cabin, and after a time carried it off. Great was the rejoicing when she came back successful. At once they put the scalp on the dead man's head, but so dry and warped had it become that it would not fit.

Here was a new trouble. The animals did their best, but could not moisten it, having no patent lubricator. Then the great eagle said that on the high rocks, where he lived, the mountain dew had collected on his back, and perhaps this might serve. He plucked one of his long feathers, dipped it in this dew, and applied it to the scalp. It was at once effectual, and the scalp became moist again. The animals brought other things for the cure. The scalp was placed on the head, to which it closely adhered, and then the hunter revived and recovered his strength. They gave him the compound which had restored him, as the gift of the Great Spirit, and then there was a pattering of feet and a rustle of wings as the council dispersed. The medicine was always cherished.

It was used in this way: a wooden goblet is taken to a running stream, and filled by dipping down the stream. When brought back to the house it is placed near the fire, with some tobacco. Then there are prayers while the tobacco is gradually thrown on the fire. The smoke is grateful to the Great Spirit, and with this American incense their prayers arise. Some of my white friends also like it, without this ritual use as yet. The medicine-man then places a piece of skin near the cup, and on this the medicine is laid. He takes up a little of the pulverized compound with a wooden spoon, such as was recently used, and dusts it on the water in three spots * * * in the form of a triangle. This is closely watched. If it spreads over the water and whirls about on the surface, the sick person will recover. If it sinks at once, where it was placed, the sick will die, and nothing can be done. In the one case the medicine is given, in the other all the water is thrown away.

This is not the only medicine, and Mr. Johnson gives another story and use: One day a hunter heard the sweetest music in the woods, but the most thorough search did not reveal its source. Charmed by the sound, he went again and again, but with no better success. Not a note was heard. At last the Great Spirit came to him in a dream, and told him what to do. He was to purify himself before he sought it, and this he at once did. The forest path was taken, the ravishing strain fell upon his ear, and he listened attentively till he could sing every note himself. Then he drew nearer. A tall, green plant stood before him, with long and tapering leaves. This he cut down, but it was immediately healed, and became as before. He did this repeatedly, with the same results, and then knew it as medicine especially good for wounds. Rejoicing in his great discovery, he took part of the plant home, where it was dried and pulverized. Then he touched it to a bad wound which a man had received, and it was healed at once. In this way did the Great Spirit bestow this great medicine upon men, and very grateful were they.

This medicine is used very differently, and Mr. Johnson describes the feast to which it belongs. Once in six months there is a great feast at the hunting season, and these come in the spring and in the fall. On the night of the feast, as soon as it is dark, all concerned assemble in one room. Lights are extinguished, and even the coals are carefully covered. The medicine is placed near these, and tobacco is laid beside it. Then all begin to sing, proclaiming that the crows are coming to the feast, and the other birds and beasts whose brains form part of the first great medicine, the one which originated when they revived the good hunter. At the end of the song their calls are imitated. Thrice during the night prayers are offered, and during these tobacco is thrown on the smothered embers. In these it is asked that all may be protected from harm, and that this medicine may heal injuries of every kind. To preserve due solemnity and prevent interruption the doors are locked when the ceremonies begin. None are allowed to enter or go out, and none to fall asleep. Anything like this would spoil the medicine.

The actual feast begins just before daybreak. The past observances being here described as in the present, the master of ceremonies first takes a deer's head and bites it, imitating the call of a crow. He then passes it to another, who bites it in turn, and imitates some other beast or bird. Thus it goes around. When it begins to be light the master of ceremonies takes a duck's bill and dips it full of the medicine. Some of this he gives to each one present, who puts it into a piece of skin, wrapping it in several covers. This is kept for the next feast, six months later. The panther's skin was preferred for the first cover, when it could be had.

Those who take active part in this feast are all medicine-men, but chiefs may be present, and those who at any time have been cured by the medicine. While these things are going on within the house, the young people are having a merry time outside, and the remnants of the feast are given to them when those inside are done. When this medicine is used the tune heard at its discovery is sung, both at the feast and at its administration. The ceremonies are thought to make it effective. Each medicine-man has a large quantity, which he keeps in a bag. To this he sometimes adds pulverized corn roots or squash vines, if he fears its exhaustion, and when it is given several assemble and sing. Both kinds were deemed especially useful in healing wounds received in war. These were the great medicines; there were others less important.

Mrs. Erminnie A. Smith's account of the origin of the Seneca medicine has some resemblance to this: A hunter is awakened by singing and the sound of a drum. He followed the sound and came to a place apparently inhabited. There a hill of corn had three ears, and a squash vine bore three squashes. The next night he heard the sound again, and a man threatened his life for looking on forbidden things. Others gathered around and said he should not die, but they would impart to him their secret medicine. This was contained in the squashes and corn.

He was led to a spot where many were dancing around a fire. They heated an iron and thrust it through his cheek, and then at once healed it. They burned his leg, and did the same, but all the time they sang the medicine song, which he also learned. As he turned homeward he found that these were not men, as he had supposed, but a great gathering of birds and beasts. It seems in this a variant of the good hunter story.

He had been shown how to prepare the medicine. He was "to take one stalk of corn and dry the cob and pound it very fine, and to take one squash, cut it up and pound that, and they then showed him how much for a dose. He was to take water from a running spring, and always from up the stream, never down." I quote this verbatim in case any one may wish to try so powerful and simple a remedy.

Of course the giving of it varies little. "The people sing over its preparation every time the deer changes his coat, and when it is administered to a patient they sing the medicine song, while they rattle a gourd-shell as accompaniment, and burn tobacco."

Mrs. Smith relates another story, much like that told by David Cusick. An old man applied for hospitality at several lodges in turn, and was repulsed. He found shelter at last, and was kindly treated. Being sick, he desired his hostess to go for certain herbs, which she

prepared as he told her, and he was soon cured. Then he had a fever, and other herbs were brought for his cure. One after another he had all the ailments known to the red man, and recourse to every healing herb. When the cure of all diseases had been taught he went away, and was seen no more, leaving a blessing behind.

David Cusick did not dwell upon the particulars of this visit, but said that the old man taught them much besides medicine, though this was his principal mission.

Among the Onondagas a secret medicine society is called *Ka-noo'-tah*, but there are other names having some reference to these. Captain George, of that nation, used a whistle of bamboo in the annual ceremonial making of the medicine, of which I have a figure. It is eight inches long, and has a lateral hole towards one end. On either side of this is a piece of lead, fastened to the bamboo by winding a string several times around both. By pushing these back and forth the tone can be changed. This is also a feature of the Iroquois flute. As many of the Onondagas have faith in their old remedies, and Captain George had some real medical skill, he held the appointment of physician to them for some years before his death.

As a rule, we depend on what the Indians tell us for what we know of the great medicine or any other. It is rarely the case that a white person is a member of any of the Iroquois medicine societies. Mrs. Harriet Maxwell Converse has been initiated in the Seneca *Na-gu-na-gar-ha*, and gives a favorable account of this. It would hardly be proper to anticipate her description in any way, but she says that devout Christian Senecas are among the active members. Her account does not conflict with those here given, and she has published such notes as thus far seem best. The feasts occur in the fall and spring.

The Jesuits mentioned the drinking of medicine water by the Hurons in 1640, in a ceremonial way. This does not seem to have been customary among them, and the other allusions which I recall are to simple healing beverages of an ordinary kind. Among the Iroquois it was different. The most exact account we have of the Onondaga medicinal water is in the "Relation" of 1670: "They took in their mouth a certain mysterious water, and with great efforts blew it upon the cheeks and temples of the sick man, and he who was as it were the chief of this band ordered them also to throw it upon the hair and head, and even upon the mat where this poor sick man was lying. It was needful that everything should be bedewed, in order to chase the demon of the malady, which was in the ear of this savage. I noticed that they then all drank of the same liquor, and that they took the medicine which ought to cure the sick man."

Bruyas has an allusion to this in his Mohawk lexicon, now two

centuries old. *Arontaton* he first defines "to blow," and then "tirer le fusil et arroser d'eau medicinale;" to fire the gun, and water or sprinkle with medicinal water," thus transferring to this its primitive personal use. The idea may have been that the gun was bewitched. In fact, it is yet supposed that guns are affected by certain mysterious influences aside from any evil intent, but charms and witchcraft still have a prominent place in New York Indian life. In guarding against these the medicine has a recognized power, yet I do not find the Indian more superstitious on the whole than some of his white neighbors.

W. M. Beauchamp.

AN ABENAKI "WITCH-STORY."

THE following story was told by Beulah Tahamont. She is an Abenaki, about sixteen years of age. Her home is at Lake George, New York, but she has visited New York city, where this story was obtained. It is given as nearly as possible in her words.

An old "witch" was dead, and his people buried him in a tree, up among the branches, in a grove that they used for a burial-place. Some time after this, in the winter, an Indian and his wife came along, looking for a good place to spend the night. They saw the grove, went in, and built their cooking fire. When their supper was over, the woman, looking up, saw long dark things hanging among the tree branches. "What are they?" she asked. "They are only the dead of long ago," said her husband, "I want to sleep." "I don't like it at all. I think we had better sit up all night," replied his wife. The man would not listen to her, but went to sleep. Soon the fire went out, and then she began to hear a gnawing sound, like an animal with a bone. She sat still, very much scared, all night long. About dawn she could stand it no longer, and reaching out, tried to wake her husband, but could not. She thought him sound asleep. The gnawing had stopped. When daylight came she went to her husband and found him dead, with his left side gnawed away, and his heart gone. She turned and ran. At last she came to a lodge where there were some people. Here she told her story, but they would not believe it, thinking that she had killed the man herself. They went with her to the place, however. There they found the man, with his heart gone, lying under the burial tree, with the dead "witch" right overhead. They took the body down and unwrapped it. The mouth and face were covered with fresh blood.¹

M. Raymond Harrington.

¹ The narrator intimated that the "witch" was a man. She said, "There is more to the story, but I have forgotten it."

SIOUAN MYTHOLOGICAL TALES.

AMONG primitive tribes are heard time-honored tales that may be called *fables without morals*, which seem designed only to while away the time of the young, and children of a larger growth. Our Indians are no exceptions. The same stories are current among tribes remotely related so far as location, language, and tradition indicate.

An insignificant tribe of the Siouan family has, or quite recently had, a sort of fraternity called the medicine lodge. Members of distant tribes came to it for instruction, and it seems to have commanded respect a generation or more ago, but recently the Omaha dance has supplanted it.

From those who had received this instruction the following account was obtained, under promise not to reveal the informants' names lest the enmity of the tribe be incurred. According to this information, all the tales current among all northern tribes relate to the misadventures or heroic actions of "*four who never die*." These are, first, The Monster; second, The Sharper Who Makes a Fool of Himself; third, The Turtle; fourth, The Rabbit. Recently some of the exploits of a Blackfoot or Piegan, named Red Horn, were added to the list, the initiated at once recognizing him as one of the Immortal Four. No doubt they confer the same honor on other recent worthies.

For the sake of brevity, the most amusing character, the second, will be known by one of his local names, *Bladder*, which seems to indicate that his body resembled a bladder blown full of air. He is known to different tribes as the Clown, Spider, White Man, Silly Man; and the Assiniboinis call him the Ape. The *Old Man* of many tribes is either Bladder or the Monster.¹

By one account Bladder and the Monster were twins and the sons of the Turtle. Bladder hunted his brother all over the world to slay him, because his body was of stone and caused his mother's death. This version begins with the Turtle and a waterfowl on the waters of a universal flood, with the nuclei of the earth in mouth and bill, the one mud, the other grass, which were placed to grow on the Turtle's back. Some call the Turtle a Muskrat or Coyote, and the waterfowl seems to be the Wonderful Bird that flaps its wings for rain, and the noise to us is thunder!

But the version of the medicine lodge says the Monster was the

¹ Monster = Wah-reh-ksau-kee-ka; Bladder = Wa-teh-gho-ga; Sharper = Was-chang-ka-ga, — Winnebago dialect. Sharper = Unktomi, — Siouan dialect. Rabbit and Turtle are well-known characters in all Siouan tales.

first created, was made of stone, and had one leg or foot broken off, either by being dropped or by cracking off as he lay before the fire to dry, so another was made to be the progenitor of the human race, which thereby incurred his enmity. The chief account of him concerns his hand-to-hand conflict with Bladder.

A characteristic story of Bladder, as a smart man who makes a fool of himself, describes minutely his diving into the water after plums that he saw reflected there. In the far northwest the plums become buffalo berries, and among the Cheyennes instead of plums it is buffalo meat hung on the limb of a cottonwood tree to dry.

But all accounts agree that he dived again and again and *again*, the fourth time fastening stones to his wrists, ankles, and neck to drag himself down, and all but drowning before he could liberate himself. Then, as he lay gasping on the ground, his face turned upward and he saw the desired object over his head!

In the great duel, the Monster struck off the head of Bladder, and it flew up and up into the Divine Presence, where it asked, "Shall I kill him" (with reference to his opponent). Receiving no response, it fell upon the neck where it belonged, and was reunited. Bladder then, in his turn, struck off the head of the Monster, and exactly the same thing occurred as to the head of Bladder. These blows were repeated in turn, for the conflict grew out of an Indian ball game. Since Bladder suffered first, he was first to ask permission to kill his adversary *for the fourth time*, at which he received permission, and while the head of the Monster was in the air, he pushed aside the body. *Not falling upon its wonted place, the head of the Monster rebounded and continues to rebound to this day in the form of the sun!*

Except the conclusion, this story may be told to any man, woman, or child; but only old men or wise men are initiated into the secret that the sun is the head of the monster, worshiped in the Sun Dance, instituted by Bladder.

There were brothers made for Bladder, so there were eight all told. Six of these had been captured, slain, flayed, eaten, and their skins inflated with air. The principle of life was in these skins, and after the duel they were transformed into clouds by the power of Bladder.

The youngest had been captured, but was not slain. He became the Morning Star. Sometimes the seven appear as the Seven Stars. All this is known to the young men, the women, and the children.

But only the initiated are to know that the Bladder himself is the sky, the part of which that we see being the inner surface of his thorax, we being in the cavity of the thorax, which appears as a skinbag in the Turtle story.

As was said, one version makes the Turtle antedate the Monster

and Bladder. Our account implies that the Turtle is the son of Bladder and that the Thunder Bird is the mother of the Turtle, who taught the art of war.

All accounts agree that the Turtle was eventually caught in a skinbag, or under a basket or kettle. His further adventures, shrewd answers, and contest with the otter are known to the men, women, and children. Only the initiated are to know that the Turtle is the earth and that we inhabit the shell on his back.

After the second character in his ridiculous career, comes the Rabbit as a favorite with the boys and girls. His adventures were many, and he is supposed to have introduced the social feast.

Bladder, in his character of the sky, still retained some of his old habits. Once the Rabbit met him. Bladder was hunting, and kept throwing one of his eyes up in the treetops to look for game. He taught the rabbit how to do the same, instructing him to *change eyes after using one four times*. Unfortunately, the poor Rabbit did not take into account the first time, when, as he thought, he was only making a trial. So he failed to get his eye back after throwing it up the fifth time.

This is known to the men, women, and children. Many things are told of the mice eating the Rabbit's eye and the expedients by which he tried to regain possession of the lost member. One account makes him get the eye of another animal.

The initiated know that the eye of the Rabbit is the moon, and that the figure we see on the face of the full moon is the reflection of the Rabbit in his own eye, as we see ourselves reflected in the eye of a friend if we look closely.

Such is the aboriginal mythology, if our information is correct. The account has been quite useful as a sort of introduction to members of several tribes whose confidence was desirable. None professed to be entirely ignorant. None knew and agreed with it in all points. Most professed to know it in part and were desirous of knowing the whole. A few offered corrections of different portions.

One suggested that the medicine lodge combines the Sioux legend of the Monster and Bladder with the Algonquin legend of the Rabbit and the Iroquois legend of the Turtle. In the original, he said, both heads went on rebounding unto this day in the form of sun and moon, and in the original Rabbit story the other eye was thrown up to regain possession of the first, one eye being the sun, the other the moon.

Another suggests that the Monster represents the chief of those who were here when the Indians came and who were destroyed for the sake of their wives, the new-comers being braves only. The story states that Bladder and his brothers took the wives of the

Monstér. He further conjectures that the original Bladder was a French refugee who feigned insanity, represented himself as the first of the human race, and coined the tales of his exploits to secure his own safety.

The Turtle, he thinks, was a renegade Delaware who fought his own people; the Rabbit, the son of a mulatto woman and a Mohawk Indian, which accounts for the saying that "The Rabbit owes his power to the fact that he is the son of the sky, the nephew of the sun, and the brother of the earth," a saying meant to mystify the uninitiated, but simply meaning that Turtle is the son of Bladder and father of the Rabbit.

These conjectures as to the origin of the stories seem uncalled for, but may be in part correct. Such personages may have taken advantage of the general belief and claimed for themselves the characters in question, adding to the tales their own exploits, real or imaginary.

It matters little to the Indian boy who earns the story by contributing the large stick to keep fire in the lodge all night and who firmly believes that a Rabbit story would bring on a winter's storm at any season, that if he hears stories in summer he will step on a snake next day, and that to tell children stories in the daytime will make them grow humpbacked.

Louis L. Meeker.

PINE RIDGE AGENCY.

TRANSLATION: A STUDY IN THE TRANSFERENCE OF FOLK-THOUGHT.

THE familiar Italian proverb, *traduttori traditori* ("translators are traitors") has a good deal of truth in it. There are no two races upon the faces of the earth whose minds run in exactly the same channel, whose speech is cast in just the same mould. Dr. O. W. Holmes has well said: "Language is a temple in which the soul of those who speak it is enshrined." Into its holy of holies, the gentile, the barbarian, the stammerer, as the speaker of an alien tongue is so often designated, can never enter. To all but the high-priest of each language the *penetralia* of its shrine are *tabu*. The ethnic instinct, the racial *Sprachgefühl* tends, as is also the case with the inner religious life, to preserve its best and noblest creations,—a single word, the epic of barbarism; a great poem, the epic of culture,—from becoming the absolute property of even its most cherished adopted sons. To him not born to speak the tongue he desires to acquire and to utilize, there are golden vessels in the temple which his touch would profane or disfigure. In the saying of Talleyrand, "Speech was given to man to disguise his thoughts," there is this measure of truth, at least, that through their various languages and dialects the diverse races of men have succeeded in hiding many of their ideas from one another. To change the language of a people completely would be to change its very soul; to possess its speech perfectly, its spirit must be incarnate in the acquirer.

To *translate* (*transfere, traduire, übersetzen*) is, literally, "to carry over, to put over, to set over" thought from one language into another. In Aramaic¹ the figure is even more materially expressed, for in that tongue "translate" really signifies "to throw a bundle over a river." Sometimes the bundle falls into the stream and is lost; sometimes it lands in the shallows fast by the shore; not so often does it rise gracefully, pass fleetly over, and fall gently on the green sward of the bank.

In the language of the Maya Indians of Yucatan, the priests, whose special duty was to declare the oracles of the gods, are termed *chilan*, "interpreter" (literally, "mouth-piece," from *chij*, "mouth"),—they were the "mouth-pieces" of the deities.

In Aztec, *nauatlato*, the word for "interpreter," comes from *nauati* (the radical is *nā*, "to know, to be able"), "to speak clearly and distinctly."

In Ojibwa an "interpreter" or "translator" is called *ānikanota*—

¹ Posnett, *Comparative Literature* (New York, 1886), p. 48.

gewinini, (from *ānikanotage*, "to repeat," and *inini*, "man"), literally, "the repeat man." Here the "translator" is the "repeater."

In Cree, another Algonkian language, the word is *itwestamākerwiyiniw* (from *itwestamāwerw*, "he speaks for him," and *iyiniw*, "man"), literally "the speak-for man."

Our English word *talk* harks back to a translation-word. We borrowed it from the Icelandic *túlka* (Swedish *tolka*, Danish *tolke*), "to interpret, to explain, to plead one's case." This Icelandic word, in its substantival form *túlkr* (Swedish *tolk*), "an interpreter," is of Slavonic origin, — Lithuanian *tulkas*, Lettic *tulks*, "interpreter;" Lithuanian *tulkoti*, Lettic *tulkot*, "to interpret." To the same stock belong also Russian *tolkovat*, "to interpret, to explain, to talk, to speak of," and *tolk*, "sense, meaning, doctrine."

The English *interpret* comes, through the French *interpréter*, from the Latin *interpretari*, the source of which last word is *interpres*, "an agent, broker, factor, go-between," perhaps originally "a speaker between." Besides *translation* and *interpretation* we speak of *rendering*, and we have yet another term, *version*. To *render* is properly "to give back, to restore," and a *version* is "a change, a turning," as the Latin original of the word shows.

The thing itself which all these words seek to describe is hard to accomplish. Everywhere the "carrier," "bundle-thrower," "mouth-piece," "clear speaker," "repeat man," "speak-for man," "go-between" fail to do absolute justice to the original. It is as Dryden has it: "Something must be lost in all transfusions, that is, in all translations; but the sense will remain, which would otherwise be lost, or at least maimed, when it is scarce intelligible, and that but to a few." Long before him the Roman Horace had written

Nec verbum verbo curabis reddere fidus
Interpres.

It seems as if the inborn genius of a people, the spirit that gave birth to its noblest work in verse or in prose, forbade its perfect transfer to the speakers of an alien tongue. Shakespeare is still English, Hugo French, and Dante Italian, after hosts of translators have essayed their art. It has well been said that a great writer needs not a translator but a sympathetic genius to reproduce in his own fashion the work of the master. Then not *traduttore traduttore*, but rather *traduttore perfecitore*.

The efforts of Christian missionaries to render the Bible accessible to innumerable "heathen" peoples have resulted in the production of a mass of "translated" literature, which, with the "missionary-made" words introduced into many of these strange tongues, are of great value for psychological study.

Let us take, *e. g.*, the Dictionary of the Ojibwa Language, made

by a noted Catholic missionary, Father Baraga,¹ and examine some of the "translation-words," words changed in meaning, words made up by the missionaries, with or without the aid of their converts, etc.

1. *Abide*. The expression "I abide in him" is rendered by *nin pindigawa* (radical, *pindig*, "inside"), "I come to his dwelling, I visit him," then, figuratively, "I enter into him, I enter into his heart," — "I abide with him."

2. *Absolution*. "I grant him absolution" = *nin gassiamawa*, literally "I blot it out to him, I wipe it off to him." In the cognate Nipissing dialect one can say *kasikan ki patatowinan*, "thy sins are forgiven thee (blotted out)," and *kasiabarwe*, "to be effaced by the water."

3. *Almighty*. This appellation of the Supreme Being is rendered *misi gego netawitod* (from *misi*, "all," *gego*, "something," *netawitod*, "he can make it"), i. e., "He who can make all."

4. *Altar*. The altar of the Old Testament is *pagidinigēwinikan*, really "sacrificing-place." The series of words to which this term belongs is very interesting. We have, among others: *Pagidinigēwin*, "sacrificing, offering, immolation, sacrifice;" *nin pagidinigē*, "I give, I sacrifice, I bring or make an offering, a sacrifice, I immolate," also "I sow, I plant;" *pagidinigan*, "gift, sacrifice, offering;" *nin pagidin*, "I let it go out of my hands, I release it, I desist from it," also "I sow it;" *nin pagidina*, "I let him go, release him, permit him to do something or to go somewhere, I betray him," also "I sow it, I plant it;" *nin pagidēnindis*, "I sacrifice myself, I give myself up to somebody, I give myself up for some purpose, I put myself in the power of somebody;" *nin pagidēnima*, "I give him away, I sacrifice him, I offer him, I renounce him, I reject him, I give him up, I bury him;" *pagidēdamowin*, "giving, sacrifice, renunciation, burial, funeral." The radical from which all of these words are derived is *pagid*, "free, to set free." From the same root come also *pagidana-mowin*, "breath, respiration, sigh;" *pagidandjigewin*, "abstinence, fasting;" and *nin pagidawa*, "I set a net to catch fish, I catch fish." The psychological interrelation of these terms is curious, and the translator must be careful lest his context permit of some of the serious ambiguities which their loose use might entail. The word used of the old pagan sacrifices is *nin sagiwiā*, "I sacrifice some object according to pagan rites."

5. *Annunciation*. In the translation of the phrase "the annunciation of the Virgin Mary," as Bishop Baraga points out, one of the peculiarities of the Ojibwa language is in evidence. In the language of Baraga there are two forms of expression: *Anjeni od anamikāge-*

¹ *A Grammar and Dictionary of the Otchipwē Language*, Parts I. and II. (Montreal 1878).

win and *kitchitwa Mani od anamikāgowin*, the first of which is to be rendered, "the salutation of the angel," the second "the salutation of the Virgin Mary" (literally "Holy Mary"). *Anamikāgowin* means "the salutation as made by the angel," while *anamikāgowin* means "the salutation as received by Mary." This same distinction is made in many other words:—

dibaamāgewin = a reward (given to somebody).

dibaamāgowin = " " (received by " ").

dibākonigewin = " judgment (made by ").

dibākonigowin = " " (undergone by ").

gassiamāgewin = " pardon (granted " ").

gassiamāgowin = " " (received " ").

In this language there cannot be such an equivocal as the *amor Dei* of Latin. In the Nahuatl (Aztec) tongue of Old Mexico, as Dr. Brinton points out, "these two quite opposite ideas [*our love towards God* and *God's love towards us*] are so clearly distinguished that, as Father Carochi warns his readers in his Mexican Grammar, to confound them would not merely be a grievous solecism, but a formidable heresy as well."¹ Many other American Indian tongues have a like precision of speech.

In translation into the Kechua language of Peru the possibilities of serious ambiguity ought to be very remote, for Dr. Brinton tells us that this "is probably the richest language on the continent, not only in separate words denoting affection, but in modifications of these by imparting to them delicate shades of meaning through the addition of particles. As an evidence of the latter, it is enough to cite the fact that Dr. Anchorena, in his grammar of the tongue, sets forth nearly 600 combinations of the word *munay*, to love."² The Kechua even possesses a word, *ruaccuyay*, which signifies "the love of mankind."

6. *Ark*. The expression "ark of the covenant" is translated *gaiat-ijitwawini-makak* = "old-testament box." *Makak* is properly a box of birch-bark used to put maple-sugar in, and for other purposes. Baraga uses it also in the sense of "trunk, chest, coffer, barrel," etc.

7. *Baptism*. As given by the priest, "baptism" is *sigāandagewin*; as received by the neophyte, it is *sigāandagowin*. There is no ambiguity here. The word adopted by the Catholic missionary is derived from *nin sigāandan*, "I pour water on it," — *nin sigāandawawa*, "I pour water on him." The word for "baptize," in the sense of "to dip into the water, to immerse," is entirely different — *nin gōgina*, "I dip him into the water," or *nin tehckagamina*. One of these last two words a Baptist translator would be forced by the

¹ *Essays of an Americanist* (Philadelphia, 1890), p. 324.

² *Ibid.*, p. 425.

logic of the language to employ, and no acrimonious discussions among the Indian converts could ever arise, for the text could never be constructed so as to display the ambiguity of the English Bible.

8. *Blasphemy*. This word is translated *batagigizewin* (from *gijwē*, "I talk," and *bata-*, a prefix used with verbs to express the idea of "wrong, damage, sin"), literally, "wrong talk."

9. *Brimstone*. The word given for "brimstone" is *ōsāwi makate*. Now *makate* means "black," and since gunpowder is "black," *makate* came, after Indian contact with the whites, to signify "powder." Hence "sulphur (brimstone)" is "yellow powder." But, since *ōsāwi* signifies "yellow" and *makate*, "black," the final etymology of the word for "brimstone" is really "yellow black."

10. *Christian*. If *enamiad*, the Ojibwa word for "Christian," were taken in its literal sense, it would include any "one who prays," for such is its real signification. A "pagan, or heathen" is *enamiassig*, "one who does not pray."

11. *Cross*. The name of this symbol of the church Baraga renders by *tchibaiātig* and *ajideciatig*. The first of these words is composed of *tchibai*, "dead person, corpse," and *ātig*, "wood," its proper meaning being "wood of the dead," or "wood to be placed upon a grave" — the primitive Indian tombstone (not a cross, however, before Christianization). The second word is, seemingly, in more common use, and signifies literally "crossed wood, wood in the shape of a cross," — the radical *ajide* meaning "crossed." Here the translator might make use of one of two words entirely different in etymology and primitive signification. These Ojibwa words are much simpler than the Cree *n't'ayamihewāttikumīnānak*. This word Dr. D. G. Brinton¹ analyzes thus: *N't* (possessive pronoun, first-third person plural); *ayami* something relating to religion; *he* (indicative termination of the foregoing); *w* (a connective); *āttik* (suffix indicating "wooden" or "of wood"); *u* (a connective); *nān* (termination of first-third person plural); *ak* (termination of animate plural, — the cross is spoken of as animate by a figure of speech). We may translate this whole word as "praying-stick," but what a faint idea this gives us of the many elements of which it is composed, and the faintness increases when the rendering is "cross." *Cross* translates but does not embody the Cree thought.

12. *Forgive*. The word "forgiveness" is rendered *bōnendamowin*, which signifies "ceasing to think on a thing," — *nin bōnendam*, "I cease to think on something, I forget, I forgive." The components of the word are *bōn* = "finishing, ceasing, stopping, end of something," and *nin inendam*, "I think, I suppose."

13. *Heaven*. For "heaven" Baraga uses two words, *gijig* and

¹ *Loc. cit.*, p. 363.

wakwi. The first of these really signifies "day, sky, firmament," and is probably from the radical *gij*, "warmth, heat." The second properly signifies "sky, vault of heaven." Says Cuq,¹ the author of a dictionary of the Nipissing dialect: "Ce mot n'est pas entendu par des étrangers; leur ciel est *kijik*, ils disent *n'osinan kijikong epian* = Pater noster qui es in coelis. Au lieu de *kijikong* nous [*i. e.*, the Nipissings] dison *wakwing*." Another translation, however, is *ishpening*, the locative of *icpim*, "on high, up," from the radical *icp*, "up, on high."

14. *Hell*. This word Baraga renders by *anamakamig*, literally "underground abode," — from *anam*, "below, underground," and — *kamig*, "house, abode, dwelling." In Cree, Lacombe translates "hell" by *kitchi-iskutew*, the "big fire."

15. *Holy Ghost*. Baraga's word for "Holy Ghost" is *wenijishid manito*, which simply means "good spirit," *wenijishid* being a participle of *onijishin*, "it is good." *Manito* is used by Baraga to translate "spirit," — *nin manitow*, "I am a spirit." Rev. Peter Jones, in his translation (John ii. 22), renders "Holy Ghost" by *Pahnezid Oojechog*, and the American Bible Society's "New Testament in Ojibwa" has *Panizit ojijag*. These two last authorities use *oojechog* (*ojijag*) to render "spirit" in all such expressions as the following: *tapwawench oojechog*, "the spirit of truth" (John xv. 26); *oojechog sah ewh ayahwezeeewamahguk*, "it is the spirit that quickeneth" (John vi. 63); *oojechahgooweh sah owh keshamunedoo*, "God is a spirit" (John iv. 24); *emah oojechahgoowong kiya emah tapwawining*, "in spirit and in truth" (John iv. 24). The significance of *manito* has been discussed at length by Dr. J. H. Trumbull.² The radical of the Ojibwa *oojechog* (*ojijag*) is *jij* (or *jich*) = the *tschitsch* (German orthography), the radical of the Delaware *tschitschank*, "soul, shadow." Of this radical Dr. D. G. Brinton³ observes: "The root *tschitsch* indicates 'repetition,' and, applied to the shadow or spirit of man, means as much as his 'double' or 'counterpart.'" These Indians speak of a "double" just as we do.

16. *Hymn*. The words for "hymn," Ojibwa *nagamōn* Nipissing *nikamon*, etc., come from the root *nagam*, *nikam* (the Cree has *nikaam* also), "to sing." Cuq derives *nikam*, "to sing," from *nika*, "wild goose," so that, literally, "hymn," and "singing" (*nikamowin*) mean nothing more nor less than the voice and song of that bird. The Cree language has both *nakamun* and *nikamum*. We, in English, speak of some of our highest literature as "swan song," and therein are not so very far removed from these Indians. We have our "nightingales" also.

¹ *Lexique algonquin* (Montréal, 1886), p. 419.

² *Old and New* (Boston), vol. i. (1870), pp. 337-342.

³ *Lenāpé and their Legends* (Philadelphia, 1885), p. 69.

17. *Marriage*. Here is a pitfall for the unwary translator. *Widigewin* signifies "marriage or cohabitation in regard to *one* of the parties;" while "marriage or cohabitation in regard to *both*" is *widigendiwin*. These words are derived from *widig* (the ultimate root is *wid*, *widj*, *wit*, "union, association, together"), "to cohabit, to live in the same room with." The word for "marry," speaking of the priest who performs the ceremony, is *nin widigen daa*, "I marry her," but of the contracting party *nin winina*, "I marry her" (from the radical *w*, "wife").

18. *Pope*. For "Pope" Baraga uses the rather formidable word *maiāmawi-niganisid-kitchi-makate-wikwanaie* the signification of which seems to be "first-chief-great-black-robed." A priest is *makate wikwanaie*, "the black-robed," — the other components of the word are *kitchi*, "great;" *niganisid*, "foreman or chief;" *maia*, "first, at the head of." Cuoq, for the Nipissing dialect, gives the shorter word *meia-aiamie-ganawabitsh*, "the head bishop," — from *meia*, "at the head, first," and *aiamie-ganawabitsh*, "bishop." This word for "bishop" is derived from *aiamie*, "to pray," and *ganawabitsh*, "supervisor, guardian," — the "Pope" being thus the "head-praying-superintendent."

19. *Sabbath*. For "Sabbath" Baraga uses *anwewinwigijigad* = "rest day," and *anamiegijigad* = "prayer or worship day." Monday is *gi-ishkwa anamiegijigak* = "after Sunday;" Wednesday is *ābitosse* = "half way;" Saturday is *Marie gijigad* = "Mary day." This last would, of course, never do for a Protestant translator. Rev. E. F. Wilson,¹ an Episcopalian missionary, in his Ojibwa dictionary gives the day-names as follows: Sunday *uhnuhmea-kezhegud* ("worship-day"); Monday, *ke-ishquahuhnuhmea-kezheguk* ("after Sunday"); Tuesday, *neczho-kezhegud* ("second day," — from Sunday); Wednesday, *ahbetoosa* ("middle," "half-way"); Thursday, *neeo-kezhegud* ("fourth day"); Friday, *nahno-kezhegud* ("fifth day"); Saturday, *ningodwanso-kezhegud* ("sixth day"). If one took the nineteen words discussed above and examined the representatives of them in all the languages into which the Bible and Protestant and Catholic religious writings have been translated, the results would form a most valuable and interesting psychological museum, as the examples from the Algonkian Indian tongue serve to indicate. Transference of folk-thought is perhaps the highest inter-racial art.

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¹ *The Ojebway Language*, Toronto, 1874.

“SEEKING JESUS.”

A RELIGIOUS RITE OF NEGROES IN GEORGIA.

RIGHT after the war a great many negroes came into the interior of Georgia from the Sea Islands of South Carolina and Georgia. They brought with them a religious festival or custom called “Seeking Jesus.” They would congregate in a cabin, all the lights and fires would be put out, when one among the number would call out, “Where is Jesus?” Some one would answer: “Here is Jesus.” They would rush to the part of the cabin where the answer was given, and, of course, not finding him there, would say, “He ain’t here.” Then another voice would cry out in the darkness from another part of the cabin: “Here is Jesus.” Another rush would be made, when the statement, “He is not here,” would again be made. The calls and answers would be repeated for hours, sometimes all night. The women and men would become excited and frantic, would tear their hair, and scream and pray until the meeting was broken up in a religious frenzy.

Roland Steiner.

GROVETOWN, GA.

OBSERVATIONS ON THE PRACTICE OF CONJURING
IN GEORGIA.

THE collection of beliefs relating to witchcraft which is furnished below, and which has been obtained from informants whose confidence I have acquired, may be introduced by some account of my personal experience with "cunjer."

A family of negroes consisting of husband, wife, and son applied to me at my plantation near Waynesboro, Ga., for work. The man and woman were well advanced in years and both of the pure negro type. The woman asked that I would give them a house as far removed from others as possible, which request seemed to me rather odd, as most negroes prefer living together, or near each other. They worked as well as the average negro, and I had no cause to complain. A few months after their arrival, when they were firmly established and were well acquainted with the neighborhood, it began to be rumored about that Hattie McGahee, the woman, was a root doctress, could relieve pains, cure diseases, foretell events, bring about estrangement between husband and wife, or effect reconciliations. She had as assistants in the occult art a perfectly black dog and cat, which were regarded as evil spirits, perhaps as Satan himself. Upon the same plantation were two negroes, Joe Coleman and Henry Jenkins, both of whom were seeking to win the affections of a young negress named Laura Jones. Henry Jenkins sought the assistance of Hattie McGahee, while Joe Coleman procured as advisor and friend a celebrated negro root doctor called Hosey Lightfoot. The black cat or dog was brought into service by furnishing a few hairs which were burned with some sassafras sticks and as a powder administered in food to Laura. The plantation was divided as to the suitors for the hand of Laura, and Hattie declared open war against all those espousing the cause of Joe Coleman. Cross marks and graveyard dirt, or small bundles of tied-up sticks, were found lying in the paths leading to the houses of the respective rivals, and many of the negroes refused to work in the same field with Hattie and her husband. Every headache or other pain, or even diseases common to the climate, were laid to the account of the different doctors. I once found a large pile of cotton lying in the field, which the negroes refused to take out, claiming that Hattie McGahee had put a spell on it. Negroes would not even walk in the paths that Hattie used, fearing the effect of some spell. Matters were at a fever-heat until a crisis was reached in the killing of Hattie McGahee's dog, which was ascribed to Joe Coleman and his friends. When the principals with their friends met to settle the difficulty personally, the result

was that Henry Jenkins was fearfully mutilated with an axe, Joe Coleman suffered a fearful beating with sticks, while others of the respective parties escaped with more or less personal injury. Joe Coleman, the aggressor, was sent to the chain gang by the county court for six months. While he was serving out his term, Henry Jenkins recovered from his injuries, and married Laura. Shortly after the difficulty, the father of Joe Coleman was kicked by a mule and killed; his death was laid at the door of Hattie McGahee, the negroes believing that she used some spell over the mule, making him kill Lewis Coleman, the father of Joe. Since I left Waynesboro, Henry Jenkins and another negro had a difficulty, in which both were killed, about the same Laura Jones whom he married. I immediately discharged the whole McGahee family, saving the young son, who refused to go with his mother and father. Wherever she went, still pursuing the calling of a dealer in the occult science, trouble followed in her wake. Hattie could interpret dreams, was a weather prophet, and in short completely proficient in her art.

Those following the profession of "cunjer doctor" rarely remain in one place for a long time, and generally wish their homes far removed from other habitations. When their work becomes known and its effect felt, for the peace of all, master as well as man, it is necessary to remove them from the place.

In 1896, upon my plantation near Grovetown, Ga., I secured as cook the services of a mulatto woman by the name of Jane Jackson, who was highly recommended. She and her husband lived in the yard. At the same time I employed as milkwoman Anna Bonney, whose husband, Jim Bonney, attended to the lot. An estrangement between Anna and Jane soon produced the following disastrous results. Anna would complain about Jane, Jane in turn would accuse Anna of taking the milk. One morning at breakfast, my brother and myself, upon drinking a little of the coffee in our cups, were made violently sick. Of course Jane was questioned very closely in regard to it; but I soon became convinced that she was not the guilty party. We never could explain the coffee incident, having failed to analyze the coffee. A negro told me that he thought powdered pecune root was put in the coffee, as it is a powerful emetic. Though Anna milked, Jane churned, and every effort to make butter failed. Jane said that Anna had put a spell on the milk. Anna retorted by saying that Jane put something in the milk to prevent the butter coming, so that she, Anna, could be discharged. Chickens about the yard began to die, the water in the well had a peculiar taste, little bundles of sticks were found in the kitchen as well as in the cow lot, graveyard dirt served its purpose in various ways and in many places. Having stopped using water

out of the well, we had all the water used for drinking and culinary purposes brought from a spring that was a short distance from the house. Very soon sticks of various lengths, "devil's snuff" and graveyard dirt, was found strewn along the path to the spring. Our milk cow prematurely going dry, and a fine calf dying at the lot, together with the fact that Jim Bonney and his wife Anna were seen by a negro, Steve Olley, at midnight making repeated circuits around the well, and motioning with their hands towards the house occupied by Jane Jackson. Upon the negroes telling me of the walk around the well, I determined to make a clean sweep of everybody, and discharged all hands in any way concerned in the matter. It was with great difficulty, while all this "cunjer" was going on, that I could get any one to enter the yard in order to perform the slightest offices. Negroes would use neither axe nor hoes kept at the yard, but would bring their own, and take them away as soon as the work was finished. Some would not even pass through the yard. When a hen was put to setting, she rarely brought off chickens. Shortly after the discharge of all parties, John Jackson, the husband of Jane Jackson, was seen, when passing on a path, to motion three times towards Anna Bonney's house. Anna was standing in the yard at the time the motions were made, and fell in convulsions. She was taken into the house, where she lingered for some weeks, and died. Her death was laid at the door of Jane Jackson. Before using the well, I had it thoroughly cleaned out, and red pepper thrown in, as well as into and under the house that was occupied by Jane Jackson, before I could get other negroes to occupy the premises, or use the water from the well. It can be well understood from the foregoing, how this matter of "cunjer," in designing hands, can work evil to the innocent. Jane and Anna, with the assistance of their husbands, were fighting a battle royal against each other. Yet I and other innocent people had parts to play in this drama.

HOW CUNJER DOCTORS GET PATIENTS.

(From Henry Thomas.)

Two miles from Grovetown, Ga., lived an old widowed negro woman, Sarah Davis, who had accumulated quite a sum of money. She was very close, and would neither lend nor give. A sharp negro, learning that she was sick, put the following scheme in execution to get some of it. He went along the path that led to the spring, and found a convenient spot for his purpose, dug a hole, put in it a small bottle containing human hair, some graveyard dirt, and two small sticks; he covered up the holes, throwing leaves over the surface of the ground to conceal his work. He then went into the house, where he found the old woman quite sick, her son and daugh-

ters were with her. After talking with her for some time, asking particularly the nature of her complaint, as to pain, etc., he plainly told her she was under a spell, or cunjered. He told her the cunjeler was near her house, and that if she would give him ten dollars he would find it, break the spell, and cure her ; if he did not find it, no pay. He asked that the son and daughter accompany him in the search, which proposition seemed fair enough. He told them he had with him a rod that could find it. He, with the son and daughter, began the search. He did not go on the spring path when he began the search for the cunjeler, but went about the yard in opposite directions, holding in his hands the rod, a small piece of rod-iron about twelve inches long ; he held the rod firmly in both hands, a hand holding each end of the rod. After searching the yard thoroughly, with no success, he went towards the lot where the mules were kept, with no better luck ; the rod would not turn. At last he turned his face toward the spring, and slowly walked along, no one speaking a word. When he neared the spot where he had put the bottle, the rod began to show signs of life ; when he got within two feet of the spot, the rod acted very excitedly. He sent the son after a hoe and shovels, made a circle about four feet in diameter, and began digging. He gradually approached the bottle, then began very carefully to take away a little dirt at a time, till at last he unearthed the bottle ; the son and daughter were speechless. He took the bottle to the old woman, who was much relieved and paid the ten dollars, and then gave her some roots to chew. The bottle, after being broken, was buried in the middle of the public road. The old woman recovered, and, though the trick was exposed, still believes she was cunjered, and cured by the doctor.

A CUNJELER.

Tom Franklin is supposed to be a "cunjeler." Whenever he comes into a house, he always puts his hands in his pockets, then on a chair, or table, or bed. When he does this, something always happens to the household. Negroes think he carries graveyard dirt, and works his spells by it. They say he works entirely with graveyard dirt, that he knows the time to get it. He was the cause of a negro named Alex Johnson giving up a farm and moving off the place ; he put graveyard dirt under Alex's house, and made him very ill. Alex saw the dirt, and what he could get of it he took with a shovel and threw in a fire he had made in the road. Some he could n't get, as it kept sinking into the ground.

Tom Franklin is also a root doctor, and practices ; he collects roots at different stages of the moon.

(Account of Alex Johnson.)

I was cunjered last May, 1898. I felt the first pain, hoeing in the field; it struck me in the right foot, and then in the left, but most in the right foot, then run over my whole body, and rested in my head; I went home, and knew I was cunjered. I looked for the cunj-er, found a little bag under my front doorstep, containing graveyard dirt, some night-shade roots, and some devil's snuff, took the bag, and dug a hole in the middle of the public road, where people walked and buried the bag, and sprinkled red pepper and sulphur in my house. I have used fresh urine, pepper, and salt to rub with; am going to get fresh pokeberry root on the next new moon, make a tea, and rub with it. My feet feel hot, the cunj-er put a fire in them; am going to see a new root-doctor, and find out who *worked* on me, have the spell tuk off of me, and put on the person who *spelled* me.

AN AFRICAN WIZARD.

Many years ago an old African, or Guinea negro, who was a trainer of race-horses, and hanger-on of the sporting ring, claimed to be a conjurer and wizard, professing to have derived the art from the Indians after he arrived in this country from Africa. This power he never used criminally against any one, but only in controlling riotous gatherings, commanding forgiveness from parties threatening him with personal violence; would cause runaway slaves to return to their masters, foretell the time they would appear and give themselves up, and compel their masters or overseers to pardon and forgive them for the offense of running away, even against their own threats of severe punishment when caught.

By rubbing any race-horse in a peculiar and secret way he would insure him to be a winner while under his training, and claimed to be able to make cards, dice, and other games subject to his will.

ITEMS RELATING TO CUNJ-ER.

(From various informants.)

To cunj-er a well, throw into the well graveyard dirt, an old pipe of a cunj-er doctor, or some devil's snuff.

Devil's snuff, a large species of mushroom, when broken, is full of a powder of a slatish color, and is used in cunj-er, singly or in combination with graveyard dirt and other things.

If a person is cunj-ered by a negro with a blue and a black eye, he will surely die.

If cunj-ered by a blue-gummed negro, death is certain.

To produce blindness by cunj-er, take a toad-frog and dry it, then powder it up, and mix with salt, and sprinkle in the hat of the person to be cunj-ered, or on the head if possible; when the head sweats, and the sweat runs down the face, blindness takes place.

Wherever any one gets killed, the spot is haunted.

All old houses, that stand off by themselves, and are unoccupied, generally get the reputation of being haunted. A cunjer doctor can lay haunts.

Graveyard dirt must be got off the coffin of the dead person, on the waste of the moon at midnight.

If you go through a place that is haunted, to keep from seeing the haunts and from their harming you, take your hat off and throw it behind you, then turn around to the right and take up your hat and walk fast by the place, so as not to aggravate the haunts to follow.

Spirits come in any shape, as men, cows, cats, dogs, but are always black. Some whine like a cat.

To see spirits, take a rain-crow's egg, break it in water, and wash your face in it.

To put a root with a cunjer-spell on it on the ground and let a person walk over it will hurt him.

If a man dies and leaves money buried, so that nobody knows where it is, his spirit will come back, and the color of the spirit is red.

A cunjer bag contains either devil's snuff, withworms, piece of snake-skin, some leaves or sticks tied with horsehair, black owl's feather, wing of a leather-wing bat, tail of a rat, or foot of a mole; any or all of these things may be used as needed.

To carry about the person a bone from the skeleton of a human being is proof against cunjer, but the bone must be gotten out of a grave by the person.

In excavating an Indian mound on the Savannah River, Georgia, the negroes working took each a metacarpal bone to protect them against cunjer.

If a negro finds a coat or article of dress lying nicely folded, with a stick lying on it, he will not touch it for fear of cunjer. On one occasion, where some cotton was left in the field, and thought to be cunjered, I could not get a negro to touch it. When I picked it up and put it in a basket, the spell left it, as the spell leaves after being touched by a human hand, the cunjer going to the person touching it. Cunjer can only be effectual against those of the same race. A negro cannot cunjer a white man.

To prevent a hunting dog from "running spirits," take a glass button and tie around his neck.

To stop a dog from hunting, rub an onion over his nose, and he will not trail anything; a piece of wild onion is sometimes found in a cunjer bag.

To keep witches from riding, you make an X on a Bible, and put it under your pillow.

Fish-bone is good for cunjer when swelling has occurred.

Pecune root is good for cunjer to rub with.

Any trouble that befalls a negro that he can't explain is laid at the door of "cunjer."

Many negroes say that they travel round with spirits, but they are generally considered cunjerers.

To keep from being cunjered, wear a piece of money in either shoe, or both. If you eat where any one is who you fear may cunjer you, keep a piece of silver money in your mouth while eating and drinking.

Red pepper in your shoe will prevent cunjer.

To cunjer by means of a hat, take a toad-frog dry and powder, and put the powder in the hat, or the dried toad may be put up over the door, or under steps. Toads, frogs, lizards, etc., must be all gotten at night on the waste of the moon, as that will insure a wasting away of the body.

I give an illustration of cunjer by hat and by water. While Bill Marshall, a negro, well known around Grovetown, Ga., was riding in a wagon with another negro, the latter's hat blew off. Bill Marshall picked it up, and handed it to the negro, who in a few days was taken sick and died; his death was laid at the door of Marshall. Marshall went to a well to get some water; he drank out of the bucket; a negro woman came after him, drank out of the same water, and died shortly after; the death was laid to Bill Marshall. I employed him to deaden timber in new ground; none of the negroes would have anything to do with him, but said he was a bad man, a cunjer doctor; one old negro said, "Look at tree Bill cut, die in a week." I couldn't reason the question with them; Bill could get no place to stay or cook, so I had to discharge him. He is now living in a house he built far off from his fellows, and will be forced to follow "cunjering."

Some cunjer by getting the excrement of the person to be cunjered, boring a hole in a tree, and putting the excrement in the hole, and driving a plug in tight; this will stop one up, an action on the bowels can't be had unless the tree with the plug is found, the plug taken out, and the tree cut down and burned where it stands; the smallest trees are generally selected to prevent their being found.

Some cunjer bags are made with snake-root, needles and pins, tied up with pieces of hair of the person to be cunjered in a bag of red flannel.

This mode of cunjer does not produce death, but much suffering and pain.

Sol Lockheart found a cunjer bag at his doorstep, he did not look into it, but picked it up with two sticks, and threw the bag and two sticks into the fire.

Cunjer as graveyard dirt is taken from a grave one day after burial. Negroes rarely ever go near a graveyard in daytime, never at night.

One can be cunjered by shaking hands with any one, if he has rubbed his hands with graveyard dirt.

To sprinkle graveyard dirt about the yard, about a house, makes one sleepy, sluggish, naturally waste away and perish until he dies.

Take heads of dried snake, "ground puppy," scorpion, or "toad-frog, pound them up, put in the water or victuals of any one; the "varmints," when taken into one's stomach, turn to life, and slowly eat you up, unless you can get the cunjer taken off.

Get a hair from the mole of your head, tie it around a new ten-penny nail, and bury it with the nail head down, point up, under the doorstep. This will "run one crazy."

Roland Steiner.

GROVETOWN, GA.

THE MYTHOLOGY OF THE DIEGUEÑOS.

THE Diegueños have been classified as belonging to the Yuman family of Turner and Brinton. They make part of the Mission Indians of San Diego County, California, in which are also included fragments of Shoshonean tribes, akin to the Nahuatlan peoples of Southern Mexico. It would not be surprising to find in the folklore of the Shoshonean tribes traces of Aztec influence; but if the Diegueños belong to another family, a rather curious problem is presented by the following relics of tribal mythology related to me by old Cinon Duro, the last chief of the Diegueños, since they seem to suggest by internal evidence relations with primitive Aztec tradition.

THE STORY OF THE CREATION.

When Tu-chai-pai made the world, the earth is the woman, the sky is the man. The sky came down upon the earth. The world in the beginning was pure lake covered with tules. Tu-chai-pai and Yo-ko-mat-is, the brother, sat together, stooping far over, bowed down under the weight of the sky. The Maker said to the brother, "What am I going to do?"

"I do not know," said Yo-ko-mat-is.

"Let us go a little farther," said the Maker.

Then they went a little farther and sat down again. "Now, what am I going to do?" said Tu-chai-pai.

"I do not know."

All this time Tu-chai-pai knew what he would do, but he was asking the brother.

Then he said, "We-hicht, we-hicht, we-hicht," three times; and he took tobacco in his hand, and rubbed it fine, and blew upon it three times, and every time he blew the heavens rose higher above their heads. Then the boy did the very same thing, because the Maker told him to do it. The heavens went high, and there was the sky. Then they did it both together, "We-hicht, we-hicht, we-hicht;" and both took the tobacco, and rubbed it, and puffed upon it, and sent the sky up, so — (into a concave arch).

Then they placed the North, South, East and West. Tu-chai-pai made a line upon the ground.

"Why do you make that line?"

"I am making the line from East to West, and I name them thus, Y-nak, East; A-uk, West. Now you may make it from North to South."

Then Yo-ko-mat-is was thinking very much.

"Why are you thinking?"

"Oh, I must think; but now I have arranged it. I draw a line thus (a crossline), and I name it Ya-wak, South; Ka-tulk,¹ North."

"Why have we done this?"

"I do not know."

"Then I will tell you. Three or four men are coming from the East, and from the West three or four Indians are coming."

The boy asked, "And do four men come from the North, and two or three men come also from the South?"

Then Tu-chai-pai said, "Now I am going to make hills and valleys, and little hollows of water."

"Why are you making all these things?"

The Maker said, "After a while, when men come and are walking back and forth in the world, they will need to drink water, or they will die." He had already put the ocean down in its bed, but he made these little waters for the people.

Then he made the forests, and said, "After a while men will die of cold unless I make wood for them to use. What are we going to do now?"

"I do not know."

"We are going to dig in the ground, and take mud, and make the Indians first." And he dug in the ground, and took mud, and made of it first the men, and after that the women. He made the men very well, but he did not make the women very well. It was much trouble to make them, and it took a long time. He made a beard for the men and boys, but not for the women. After the Indians he made the Mexicans, and he finished all his making. Then he called out very loud, "You can never die, and you can never be tired, but you shall walk all the time." After that he made them so that they could sleep at night, and need not walk around all the time in the darkness. At last he told them that they must travel towards the East, towards the light.

The people walked in darkness till he made the light. Then they came out and searched for the light, and when they found it they were glad. Then he called out to make the moon, and he said to the other, "You may make the moon as I have made the sun. Some time it is going to die. When it grows very small, men may know that it is going to die, and at that time all men, young and old, must run races."

All the pueblos talked about the matter, and they understood that they must run these races, and that Tu-chai-pai was looking at them to see that they did this. After the Maker did all this he did nothing more, but he was thinking many days.

¹ Or Ka-tulch; it has a guttural sound.

THE FLY AT THE COUNCIL.

Tu-chai-pai thought to himself, "If all my sons do not have enough food and drink, what will become of them?" After he thought of that a long time he said, "Then they would die." Then he said, "What do my men want to do? I will give them three choices, to die now forever, or to live for a time and return, or to live forever."

When he had finished thinking, he called all the men together, but not the women; and he said to them, "I was thinking; there is not much food and water now. I want to know what you wish to do, and I will give you three choices; to die forever, to live for a time and return, or to live forever." Some of the people said, "We want to die now forever." Others said, "We want to live for a time and return." Others said, "We want to live forever." So they talked and they talked, and they did not know what to do.

Then the fly came and said, "Oh, you men, what are you talking so much about? Tell him you want to die forever." So they talked and they talked very much, and they made this choice, to die and to be done with life, and to die forever. This is the reason the fly rubs his hands together. He is begging forgiveness of the people for these words.

THE IMPIETY OF THE FROG.

When the moon had grown very little all the people were over there running races; and after all had finished running, the rabbit and the frog ran together; and all the people stood around looking on and laughing at the frog, because he had the shape of a man, but wore no clothes. Then the frog was very angry at the Maker, and the thought entered his head, "Because you did not make me well, you shall pay for it."

Tu-chai-pai had gone away to a very high place, and he was asleep up there, and the frog was down in a deep place holding up his hands in defiance of the Maker. Then came the sunshine, and Tu-chai-pai with it. He had a long stick, pointed at both ends, and he held it up over his head. And he took the stick and felt in the deep place with it, and it touched the back of the frog, where it made a long white mark. By that time the frog had planned a wrong deed. He meant to exude poison, swallow it, and die. When thoughts of this evil entered the heart of Tu-chai-pai, he said to himself, "I shall die." Then some boys came and told him what the frog had done.

Tu-chai-pai said, "I shall die with the moon. Go, look at the moon, Ach-hulch-la-tai. Look again, Hup-lach-sen. Look at it a third time, Hucht-la-kutl.¹ Then I will die."

¹ Are these the phases of the moon?

"Oh, it is a bad time." They looked at the moon, and they watched it to see when Tu-chai-pai would die. It was very little, and they watched it grow smaller, and in six months he finished his life. And all the things on this earth are the children of Tu-chai-pai, and they will die, too.

THE FIESTA OF THE DEATH OF TU-CHAI-PAI.

As soon as they found that Tu-chai-pai was dead, all living things came together from the mountains and the valleys, all men and all animals to mourn for him. The dove that lives here went away to seek her mate upon a high white mountain, and when she came back there was blood on her wings, the blood of her father. Then they went on a high mountain, and set up two tablets, one to the East, and another to the West, and on these tablets were written the number of the days of the fiesta of the death of Tu-chai-pai.

So the men wanted to bury him, and they made a great funeral pyre, and were going to set fire to it, but the coyote would not agree to this, and the men were afraid of him. So the men sent him very far to the East; and when he was far away he saw the plume of smoke rising up, and came hurrying back.

"What are you burning?"

"We are burning nothing."

Then they sent him away again, far towards the sunset; but when he looked back again he saw the smoke. By that time the body was burned, all but the heart. And now the coyote came back.

So the men stood close together, shoulder to shoulder, about the heart of Tu-chai-pai. The coyote said, "I see what you are burning;" and he sprang over the heads of the men, seized the heart, fled to the mountain, and devoured it. For this reason men hate the coyote.

Then Yo-ko-mat-is, the brother, went far away to the West, but when men pray to him for rain, he comes back and answers their prayers.

Since the Mission Indians were long ago converted and civilized by the early Spanish friars, one is tempted at first to emphasize in this mythology certain resemblances to Christian teachings; but if the reader is sufficiently interested in the subject to give it further study, he will find that such resemblances are for the most part misleading. Let him consult, in this connection, Brinton's "Myths of the New World," pp. 67, 132, 171, 194, 226, and 255; and "American Hero Myths," by the same author, pp. 55, 75, 103, and 125. The latter references will convince him that the correlated ideas of the death of the Maker, the frog, the moon, the coyote, the funeral

pyre, and the unconsumed heart are genuine fragments of Aztec folk-lore. To compare this story in its resemblances and differences with the folk-lore of the Indians of Northern California, he should refer to Powers's monograph in the "U. S. Geographical and Geological Survey of the Rocky Mountain Region," vol. iii.

Constance Goddard Du Bois.

FOLK-MUSIC.

OH, BURY ME NOT ON THE LONE PRAIRIE.

A Song of Texan Cow-boys.

All the notes should be slurred more or less to give the wailing effect.

Andante.

"Oh, bur - y me not on the lone prai - rie." These
words came low and mourn - ful - ly, From the pal - lid lips of a
youth who lay On his dy - ing couch at the break of day.

"Oh, bury me not on the lone prairie."

These words came low and mournfully
From the pallid lips of a youth who lay
On his dying couch at the break of day;
Who had wasted in time till o'er his brow
Death's shades were closely gathering now.
He thought of home and the loved ones nigh,
As the cowboys gathered to see him die.

"Oh, bury me not on the lone prairie,
Where the wild cy-ote will howl o'er me,
In a narrow grave just six by three,—
Oh, bury me not on the lone prairie.
I always hoped to be laid when I died
In the old churchyard by the green hillside.
By the bones of my father, oh there let me be,—
Oh, bury me not on the lone prairie."

"I wish to lie where a mother dear,
And sister's tears can be mingled there,
Where my friends could come and weep o'er me,—
Oh, bury me not on the lone prairie."
It matters not, so we oft him told,
Where the body lies when the heart grows cold:

"But grant, oh grant this boon unto me,—
Oh, bury me not on the lone prairie."

"Oh, bury me not"—and his voice failed there,
But they gave no heed to his dying prayer;
In a narrow grave just six by three
They buried him there on the lone prairie.
Where the dewdrops close and the butterfly rests,
Where wild rose blooms on the prairie crest,
Where the cy-ote howls and the wind blows free,
They buried him there on the lone prairie.

RECORD OF AMERICAN FOLK-LORE.

NORTH AMERICA.

ALGONKIAN. *Blackfoot*. In the "American Antiquarian" (vol. xxiii. pp. 163-169) for May-June, 1901, Rev. John Maclean has an article on "Blackfoot Amusements" containing much valuable information. Among the topics treated are songs and dances, gambling, foot-races, smoking, "teas," guessing games, throwing-games, swimming, etc. Since contact with the whites the great Buffalo dance has degenerated into a "begging dance," and "teas" have assumed considerable social importance. Cards, too, have been readily adopted. The article contains the Blackfoot and English texts of three brief songs. The author also vouchsafes the interesting information that the Blackfeet are said to have had a historical song resembling that of Hiawatha, recorded by Mr. Hale in "The Iroquois Book of Rites." — *Sac and Fox*. Mr. Culin's account of "A Summer Trip among the Western Indians," in the January, 1901, issue of the "Bulletin of the Free Museum of Science and Art" (Philadelphia), contains (pp. 2, 3) a few notes on the remnant of the Sacs and Foxes at Tama, Iowa, — there is another fragment of this people in Oklahoma. Although these Indians are situated in the midst of a farming country and within three miles of the town, "they are among the least affected by contact with our civilization. They remain pagan. They have rejected Christianity, and at present the missionaries have withdrawn from the reservation." The dog feast is still celebrated by them, and there are other evidences of olden beliefs and practices. Altogether the Sacs and Foxes make a favorable impression. Their graveyards deserve further study. — *Arapaho*. Pages 18-22 of the same paper are devoted to a brief account of the Arapaho of the Wind River Reservation, Wyoming. They still have their Sundance in a specially prepared and ornamented lodge, used year after year, but tabooed to all after the ceremony is over. Although there is little intercourse between the Arapaho and the Shoshoni, "the dancers go backward and forward, the Arapaho coming up and dancing with the Shoshoni and the latter going down to the Arapaho dance-lodge, some six miles from the post." The Arapaho have traditions of the *Hajase daheauau* ("the small children"), dwarfs, or Rock-fairies, who were man-hunters. They were afraid of the stuffed buffalo calf of the Arapahos, and in spite of their skill and fleetness of foot, the latter ultimately exterminated them. Other tribes of this region have somewhat similar legends of dwarf races. The Indians tell some amusing stories of these little folk. We learn, furthermore: "The Arapaho call the north 'to windward,'

the south 'down below.' While they have no root-names for buffalo (which they call 'noisy animal'), deer ('dark animal'), horse ('animal like an elk'), bear ('ugly animal'), they have names for elk and dog."

ATHAPASCAN. *Hupa*. A brief note by Mr. Pliny E. Goddard on "Conscious Word-Making by the Hupa," in the "American Anthropologist" (vol. iii. n. s. p. 209) for January-March, 1901, records the prevalence among these Indians of the taboo of uttering the name of a deceased person in the hearing of a relative. This custom leads to the creation of new words, which, if they "take," become part of the current language of the tribe. A certain woman, who has lost a relative by death, substitutes for *djō-kjō* ("grouse"), which happened to be his name, "the poetical expression *wīt-wāt-jētl-tchwē*, 'the flour-maker,' from the similarity of the sound of a grouse's drumming and the noise made in pounding acorns." The author thinks that this process of word-building "in the course of a few centuries may have largely changed the nouns of the language." — The same writer describes, in the "Bulletin of the Free Museum of Science and Art" (vol. iii. pp. 117-122), of Philadelphia, for April, 1901, the "Hōn-sitch-ă-tīl-yă (a Hupa Dance)," the White-deer-skin dance of these Indians, which used to be celebrated every second year, at a somewhat indefinite time, late summer or early autumn. Dress, rehearsal, and the dance itself are briefly referred to. It is interesting that one of the stopping-places on the way to the dance-grounds is called Tsě-lūn-tă, "place where children play." The Hupas believe that "the holding of this dance, in strict accordance with the ceremonial law, is pleasing to the divine powers, and in return the tribe enjoys immunity from sickness and famine." The great occasion of the celebration is the second and last day, when "the priests and old men repeat to the people the myths concerning the origin of the dance, and rehearse the moral and ceremonial law as they have received it from their fathers." When this dance is going on the "holy people" (Kī-lūn-naī) in the world over-sea (to which go after death the shamans and the singer of the dance if he does well, — the ordinary Indians go to the underworld), who otherwise dance all the time, stop to watch the Hupas. The songs of the dance are without words, and, according to the most gifted singer of the tribe, were dreamed or heard by the riverside or among the trees on the mountain top. The English text of the myth of "The Origin of the White-deer-skin Dance" is given (pp. 120-122), and is a story of the Elder and Younger Brother type, and suggests comparison with the Mississauga legend of the two brothers recorded in the *Journal of American Folk-Lore* (vol. iii. pp. 149, 150). — In the same issue of the "Bulletin" (pp. 105-117) Mr. Stewart Culin gives

an account of his visit to the Hupa Valley in the summer of 1900. Houses, basketry, dance-property (white deerskins, woodpecker crests, obsidian blades), the white-deer-skin dance, native industries, games, etc., are briefly described, and there are six plates, four of which illustrate the white-deer-skin dance, and one the basket dance. The Hupas have probably celebrated their last great dance, for "it was necessary for the Indians to provide food at the time of the dance for visitors from far and near, which they are now disinclined to do. Hence, they are more willing to dispose of their dance paraphernalia." Interesting are the "private graveyards" of these Indians, with their ornaments. Except the buckskin moccasin, the clothing of the Hupas is civilized costume. Their native industries, "with the exception of basket-making, fostered by Mr. Brizard, have almost entirely disappeared," and they have also "practically abandoned their old games, using white men's cards, and play a game known as 'seven and a half.'" The former popularity of the old guessing game of *kîñ* is proved by the great number of bundles of the splints used which are still obtainable.

ESKIMO. The excellent article on "The Chukchi of Northeastern Asia," by Waldemar Bogoras, in the "American Anthropologist" (vol. iii. n. s. pp. 80-108) for January-March, 1901, contains a few references to the Eskimo. Before the coming of the Russians into this part of Siberia, traffic occurred between Asia and America, the coast Chukchi going to America in the summer, and in the winter travelling to the fairs of Anadyr, etc. In this way not only tobacco but other Russian goods were carried inland in America. The following observation of the author is of considerable interest: "The character of their folk-lore is quite different from that of some of the Ural-Altaic people, and, in common with the folk-lore of the Yukagir, Kamchadal, and probably, also, the Koryak, presents many points of resemblance to that of North America, especially of the North Pacific coast tribes" (p. 92). In cosmogonic legends "the raven acts the same part as in North American lore." Some of the tales in the Eskimo collection of Rink are also known to the Chukchi. While the Chukchi now have no slaves, "it is not unusual to hear people taunted on account of their descent from Koryak or Eskimo boys." — In the "Proceedings of the Cambridge Philosophical Society" (vol. xi. pp. 143-149) Mr. W. H. R. Rivers has a most valuable and interesting paper on "The Colour Vision of the Eskimo." Besides the results of the examination with the Holmgren wools, of eighteen Labrador Eskimo, there is a discussion of the etymology of Eskimo color-terms and their significance. These Eskimo mark themselves out from other primitive people by an acute color-consciousness, and by the extensive use of qualifying

affixes. They also name practically all lines, shades, and tints of color "by various modifications of the six words for red, yellow, green, blue, white, and black." — The psychological implications of these Eskimo data are discussed by Christine Ladd Franklin, in her paper on "Color-Introspection on the Part of the Eskimo," in the "Psychological Review" (vol. viii. pp. 396-402) for July, 1901. The author considers "the Eskimo discovery, coinciding with a scientific color-scheme, of the unitary character of red, yellow, green, and blue," as a remarkable confirmation by primitive man of the declarations of science in the matter of color-relations.

HAIDAH. In the "Overland Monthly" (vol. xxxvii. pp. 1083-1086) for June, 1901, Margaret W. Leighton has a brief illustrated popular article on "The Haidah Indians," for whom she seems inclined, rather unnecessarily, to assume an Aztec origin. Among the topics referred to are totem-poles, tattooing, thunder-bird, canoes, carving, gambling feasts, houses, shamans.

KIOWAN. Pages 129-445 of the "Seventeenth Annual Report of the Bureau of American Ethnology" are occupied by an article on "The Calendar History of the Kiowa Indians," by James Mooney, which is illustrated by 25 plates and 186 text-figures, besides a map showing the location of the tribes in 1832 (with their Kiowa names) and the principal military and trading posts. After a brief introduction on aboriginal calendars, a sketch of the Kiowa tribe (historical and ethnographical, pp. 148-237), an account of their religion (pp. 237-244), and an ethnographic sketch of the Kiowa Apache (pp. 245-253), come a detailed interpretative account of the "Annual Calendars, 1833-92" (pp. 254-364), a valuable discussion of "Kiowa Chronology" (pp. 365-372), an interpretative account of the "Anko Monthly Calendar, August, 1889-July, 1892" (pp. 372-379), a list of military and trading posts, missions, etc. (pp. 381, 382), with dates of their foundation, a brief account of the Kiowa language, with Kiowa-English and English-Kiowa glossaries (pp. 389-439). The article concludes with a list of authorities cited. The Kiowa calendars (with the exception of the Dakota) "are the only ones yet discovered among the prairie tribes." Those obtained by Mr. Mooney are: "The Sett'an yearly calendar, beginning with 1833 and covering a period of 60 years; the Anko yearly calendar, beginning with 1864 and covering a period of 37 months. All these were obtained in 1892, and are brought up to that date." The section on Kiowa chronology, with its discussion of names of seasons, "moons," and other time-terms, is of especial interest to the folklorist, while the Kiowa-English glossary abounds in folk-lore data, particularly sematological. The Report is reviewed as a whole elsewhere in this Journal.

KITUNAHAN. In the "Report of the U. S. National Museum for 1899" (pp. 523-537), Prof. O. T. Mason describes, with five plates and six text figures, the "Pointed Bark Canoes of the Kutenai and Amur." The bark canoe of the Kootenays of northern Idaho and southern British Columbia, *pointed at both ends below water*, is one of the unique phenomena of American primitive industrial art. A somewhat similar boat is found among the Giliaks, etc., of the river Amur in Siberia. The origin of the practice of thus pointing these canoes is unknown, and their distribution in America and Asia gives rise to interesting speculations.

KLAMATH. In the "American Anthropologist" (vol. iii. n. s. pp. 14-27) for January-March, 1901, Dr. George A. Dorsey publishes a paper (illustrated with two plates and eight figures in the text) on "Certain Gambling Games of the Klamath Indians." The specimens described were collected during a visit to Upper Klamath Lake, Oregon, in June, 1901, when no fewer than ten varieties of games were noted and data concerning them acquired. Of ring and javelin games five distinct variations (*wóshakank*, three games called *shí'kshuks*, and *shíkna*, a variation of the ring game played only by men) are briefly described after nine specimens. Of ball-games two sets were collected, — *tchinmaash*, generally played by women, and shinny, — with specimens of tops, which the Indians claim to have possessed before the coming of the whites. Of ball and pin games six varieties of the one known as *soquoquas* were obtained. Of guessing games, the well-known hand-game, or *lóipas*, and the *shul-skéshla*, or four-stick game, are represented; and of the latter three sets were obtained. The stave and dice category is represented by the *skushash*, a stave game, and by the dice game with woodchuck teeth, which bears the same name in Klamath (of this two sets were collected). In his classification of games Dr. Dorsey adopts the method of Culin, and adds that "it is extremely likely that the games of the second division [*i. e.*, ball games] represent the oldest of American games." Of the ring game *shíkna*, he says: "In playing they exhibit great skill, one of the players whom I saw not failing to strike the goal oftener than once in six or eight throws." In the game called *soquoquas*, which is played only by adults in winter, striking the braided loop and catching it on the point of the pin, is termed *shapashpatcha*, or "punching out the moon," and by so doing "the winter months are shortened and the advent of spring is hastened." These Klamath games are of great interest, for, as Dr. Dorsey observes, "it seems probable that no phase of American aboriginal life was so subject to adoption by other tribes as gaming devices." Moreover, the Klamath Indians are "near neighbors of not fewer than twelve different stocks, among which may be noted

families of such importance as the Shoshonean, Shahaptian, and Athapascan." This is a valuable paper, and the illustrations are excellent.

MUSKHOGEAN. *Choctaw*. In the "American Antiquarian" (vol. xxiii. p. 179) for May-June, 1901, Mr. H. S. Halbert discusses briefly "The Derivation of *Mobile* and *Alabama*." The former name he considers "an archaic form of the Choctaw *moelih*, rowers, paddlers," while *Alabama* comes from the Choctaw *alba*, "vegetation" (of the lesser sort), and *amo*, "to gather," the reference being to "clearing the bush." In 1888 Dr. A. S. Gatschet suggested a derivation of *Alabama* from the Choctaw *alba*, "thicket, brush," and *áyalmu*, "place cleared." Undoubtedly the name has something to do with "clearing."

PUEBLOS. In the "Land of Sunshine" (vol. xiv. pp. 227-232) for March, 1901, appears the concluding portion of Mrs. Edward E. Ayer's translation of "Benavides's Memorial, 1630," annotated by F. W. Hodge, and edited, with notes, by C. F. Lummis. Cibola, the Tiguas, Tusayan, Cicuyo (Pecos), and the "marvelous crag" (Acoma) are briefly referred to. Professor Hodge's explanatory notes treat of the place-names mentioned in the narrative. — In the "Southern Workman" (vol. xxx. pp. 316-320), Frances W. Lewis writes briefly of "Pueblo Home Life."

SAHAPTIAN. Pages 156-158 of Mr. Culin's "A Summer Trip among the Western Indians," in the May, 1901, number of the "Bulletin of the Free Museum of Science and Art" (Philadelphia), contain brief notes on the Indians of the Yakima Reservation in the State of Washington, — Klikatat, Pálus, Topinish, Yakima, and Wasco, the last belonging to the Chinookan family. Near Fort Simcoe "the Indians were entirely abandoning their aboriginal customs, and were divided among themselves, not by tribes and families, but in accordance with the church to which they belonged [there are four churches on the reservation, with a membership of 450], Methodist and Catholic, much in the same way as in white communities." The native or *Pum-pum* (so called from the use of the tom-tom or drum) church, founded by the prophet Smohalla, has been on the wane for several years. — *Umatilla, Walla-Walla, Cayuse*. Pages 159-164 of the same article relate to the Indians of the Umatilla Reservation in Oregon. The dance paraphernalia here seem to be "all practically identical with that used by the Shoshoni." The "hand game" was very popular with these Indians, — especially the women. Other games are briefly referred to, and "a small boy showed me a cat's-cradle, manipulating the string on one hand, with the aid of his teeth, in intricate figures." This part of the article is illustrated by seven plates containing photographs of Cayuse and Umatilla Indians.

SHOSHONEAN. *Coahuila*. These Indians, once a most powerful and important tribe, whose habitat was southern California from the River Colorado to the Pacific, are the subject of an interesting and valuable study by Mr. D. P. Barrows, whose thesis for the Ph. D. in anthropology in the University of Chicago is entitled "The Ethnobotany of the Coahuilla Indians of Southern California" (Chicago, 1900, pp. 82). Among the topics treated with more or less detail are: Linguistic and tribal affinities, habitat, houses, basketry, uses of plants in manufactures and arts, foods (gathering, preparation, storing), food plants, drinks, narcotics, and medicines. As this work is reviewed at length elsewhere in this Journal, it suffices to say here that it is a meritorious essay, abounding in information about the use of plants and the ideas concerning them among one of the most remarkable, in certain respects, of the numerous peoples belonging to the widespread Shoshonean stock. — *Ute*. Chapter ii. (pp. 88-101) of Mr. Stewart Culin's "A Summer Trip among the Western Indians," published in the "Bulletin of the Free Museum of Science and Art" for April, 1901, is devoted to the Shoshonean tribes of Idaho, Utah, and Nevada, — Bannocks, Utes, Piutes, etc. Of the Bannocks, the author observes: "The women wear moccasins and blankets, but the men have abandoned their old costume, and everywhere we found a lack of personal ornaments such as are common among the Shoshoni at Washakie." Here, too, the native industries (except a little beadwork, of an inferior sort, done by the women) have practically disappeared. The Bannocks look upon the coyote as their ancestor. The "hand game" is now the principal game surviving among them. At Salt Lake City, we are told, "the demand for Indian curios is so great that the dealers send to the various reservations for supplies, leading to the manufacture by the Indians of many objects which are created for this special purpose." It is interesting to learn that "the most curious of these fabrications are human bones, skulls, and femurs, decorated with incised and painted figures representing the day signs of the Mexican calendar." Of Nine-Mile Cañon we read: "Its walls are precipitous, and on the rocks are numerous Indian pictographs. Dorsey expressed the opinion that these pictures, among which I recognized the antelope, Rocky Mountain sheep, and rattlesnake, were the work of children. The rocks throughout the country southward are full of them, and Hopi children to-day are in the habit of making them. With the Indian pictographs were names and other words, scrawled in black paint, the work, it is to be inferred, of teamsters and soldiers on their way to the fort." The custom of visiting a great deal survives among the Utes of White Rock. At the time of the visit of Mr. Culin and Dr. G. A. Dorsey the Uinta Utes were preparing for their

Sun-dance. One of the sights of the place was a "crazy Indian," who "had been lying naked upon the ground, exposed to the weather for a period of twenty years," — a good photograph of him is reproduced at page 96. He was said to be either a criminal (expiating some offence) or a disappointed lover. The Piute Indians "speak English uncommonly well." There are two other plates accompanying this section of Mr. Culin's article, one of the summer shelter of the Indians, the other of Ouray Ute women playing the dice game. — *Eastern Shoshoni*. Pages 11–18 of the same article, in the January number of the "Bulletin," treat of the Eastern Shoshoni of the Wind River Reservation, in Wyoming. As a result of the coming of Mr. Culin and Dr. Dorsey, "Industry was greatly stimulated. The women set to work making dice and shinny-sticks, and some of the old men tried to revive the arts they had known in their youth, and manufactured bows and arrows, fire-sticks, and the various implements we expressed a desire to purchase." Dancing (wolf-dance, etc.) goes on Sunday nights. Of the wolf-dance, which the author saw, a brief account is given. The Sun-dance took place a few weeks after his visit. The Shoshoni are said to "believe in a personification, the principle of evil, whom they call Nin-nim-be, a little old man, very short, who lives up in the mountains." He shoots with invisible arrows, and the old stone darts picked up here and there are said to have been shot by him, to whom sudden deaths and other misfortunes are attributed. Another account makes the Nin-nim-be to be rock-fairies, of whom it is said: "Their name was Nin-nim-be, 'little demons,' or Nim-me-rig-ar, 'Shoshoni-eaters,' and they were the ancestors of the present Nin-nim-be." They live in the mountains, are dwarfs, expert hunters, and malicious in the extreme, always on the watch to kill an Indian. They are, however, believed often to fall victims to eagles. In the Shoshoni creation-legend the *Widj-e-ge*, a small bird of the titmouse family, discovered the world. Of this bird they say: "Its tongue is divided into six parts; it drops one of its tongues every month; its tongues are renewed every six months, so that by catching the *Widj-e-ge* one can find which month it is of the summer or of the winter." But it must not be killed. Other "medicine" or wonderful birds are the flicker, or *Anegoogooa*, and the *Hoo-jah*, a species of sage-hen. A certain male bird of the last species "has the power to impart to Indians that spirit [of divination], so that the possessor thus endowed becomes a *bo-o-gant*, a medicine-man gifted with supernatural powers, having the gift of healing, of a seer, of an exorcist, of an all-round 'medicine-man.'" To-day the Shoshoni shamans "have only a small portion of the *bo-o* of the mighty medicine-men of the olden time," because some years ago a foolish

Indian shot at it with arrows. The tribe is said to possess "a sacred stone, which they guard carefully, believing that good and evil can be worked by its means." The late chief, Washakie (of whom a good portrait accompanies the paper), said the Shoshoni tradition made his people come originally from the south. — *Digger*. In the "Land of Sunshine" (Los Angeles), L. M. Burns continues (vol. xiv. pp. 223-226, 310-314, 397-402) the interesting series of "Digger Indian Legends." The legends here recorded are The Deer Ball, The Love-Making of Quatuk (Coyote), The Rabbit, and The Toad, and The Legend of Endoochme. In the second tale, which is a general favorite, the Coyote took the ocean for a fog and tried to swim it, to his misfortune. The first tale tells how, from the original one "deer-ball" in the world it has come about that the deer of the present day have each a fragment in their necks, — the hard lump or ball, an inch or so through, sometimes found under the skin of the deer's neck. In this tale the coyote, the "lion," the wild-cat, etc., appear. The third legend tells how, after the toad had killed the little green frog whom the rabbit loved, the latter induces the toad to jump into the fire and get burned. The last tale tells of an abandoned child, who becomes wonder-worker. He lies now turned (by himself) into stone in the bed of the Salmon River, "with his arms and legs uplifted in arches." And to-day, "the Indian boy who can swim through without touching will never be harmed by a grizzly."

SIQUAN. Chapter vi. (pp. 165-175) of Mr. Culin's "A Summer Trip among the Western Indians," in the May, 1901, number of the "Bulletin of the Free Museum of Science and Art" (Philadelphia), contains notes on the Indians of the Fort Belknap and Fort Peck Reservations in Montana and Devil's Lake in North Dakota, — Yankton, Assiniboin, Dakota, etc. Near Fort Peck the author met "a company of Indian boys, pupils of the school, stripped and bedaubed with red paint, engaged in a foot-race." This is the so-called "grass dance," the dancers carrying in their hands, among other things, wisps of green grass. Although these Indians bury their dead in coffins instead of exposing them on trees, they cling tenaciously to some of their old funeral customs (chanting the death-song for a dying person, *e. g.*). Formerly in the "ghost gamble," the effects of the dead were made away with. At page 171 is an interesting account of a medicine-man's tipi, in which, "on the earth floor, at the foot of a post, were two round stones, painted red, precisely such as I had seen at Fort Belknap, with a large oval stone bearing a rude indication of a face, between." A rattle of deer-hide, obtained from an old shaman, "was painted on one side with red spots [stars] and on the other with red and yellow stripes [Milky Way]."

At Devil's Lake the secret society known as *Wakanwacipi* ("Spirit Dance"), resembling the Ojibwa *Midéwiwin*, is said to be "rapidly becoming extinct, no new members being taken in." — *Ogalala*. In the same issue of the "Bulletin," Mr. Louis L. Meeker publishes (pp. 23-46) an interesting and valuable article on "Ogalala Games," illustrated with 26 text-figures, and accompanied by a vocabulary of technical terms. Of men's games, the *painyankapi* (great hoop game), *kaga woskate* (elk game), *tahuka cangleska* (buckskin hoop), *hanpapeccu* (moccasin game); of women's games, the *takapsica* (shinny), *kansu* (plumstone game), *tasiha* (deer-bone game); of boys' games, the *mato woskate* (grizzly bear game), *can atkapsica* (wood shinny), *can wakiyapi* (whip top); and of girls' games, the *winyanta*, *paslo hanpi*, or stick-throwing game, are briefly described. Besides these the boys have the *hohouh yuhmunpi* (bone buzzer), *talcka yuhmunpi* (*whizzer*) sticks for throwing; battle games, with mud-ball on end of throwing sticks, or with heads of a sort of bearded grass made into balls with moistened clay; or again "by spitting rotten wood or dried leaves, chewed fine, upon each other." The sling, the pop-gun of wood (or *epahoton*), the snow-man as target, coasting on pieces of bark, and "foot-racing, rough-and-tumble wrestling, 'teetering' astride of a bent bush, bathing, diving, swimming, and climbing are all known and practised, but have no regular forms." Girls make dolls of corn husks, buckskin, etc., and both boys and girls make "clay figures of horses, cattle, dogs, men, and other objects;" they also make "elaborate toy tents or tipis." The men "cut images of pipe-stone and call them 'stone devils.' They are used in conjuring the sick and in recovering lost or stolen property. One was consulted here a year ago. The sick person was to recover in four days if the 'power' was obtained. On the fourth day she died." At pages 36-39 is an account of "the games and sports of the boys and girls of an Ogalala camp in the summer of 1900, played for the writer's benefit." Pages 39-44 are occupied by a descriptive list of the implements and objects used in the various games. The following statement of the author is interesting: "I never heard an Indian boy or girl whistle, except when taught to do so. They talk in company and are still when alone" (p. 35). Very curious is the practice noted on the same page: "They have a practice of stopping the circulation in one hand by grasping it firmly around the wrist with the other hand. Then by moving the fingers and stroking against the body they make it look like the hand of a corpse. Sometimes when sick they do this and predict death or recovery from the time it takes for the hand to assume its natural appearance. These predictions are generally correct. All Indians seem to practise it." — *Dakotan*. In the "Southern Workman" (vol. xxx. pp. 348-352),

F. D. Gleason writes of "Dakota Children" at the Rosebud Agency.

WAKASHAN. *Makah*. Pages 145-152 of chapter iv. of Mr. Culin's "A Summer Trip among the Western Indians," in the May, 1901, number of the "Bulletin of the Free Museum of Science and Art" (Philadelphia), contain notes on the Makah Indians of Neah Bay, in the State of Washington, who belong to the Wakashan or Kwakiutl-Nutka family. The account is accompanied by three plates illustrating seashore activities. Halibut-fishing is the great industry of the Indian village. The canoes "terminate in a bird or animal head at the prow," and are made from cedar logs. Yew-paddles of graceful form are still in use. The following fact is rather interesting: "The Makah were formerly engaged in sealing and owned two schooners, but these boats were seized some years since, one by the United States and the other by the Canadian government, and they are now compelled to depend upon the halibut industry." The Makah, apart from fisheries, "have abandoned most of their aboriginal industries and customs," and dress practically in civilized fashion, although "the women wear silver bracelets made by a native silversmith." A board cradle has supplanted the one of bark formerly in use. The games of these Indians have been described by Dr. Dorsey in the "American Antiquarian" for January-February, 1901.

WEITSPEKAN. Mr. Stewart Culin's account of "A Summer Trip among the Western Indians," published in the "Bulletin of the Free Museum of Science and Art" (Philadelphia), contains (p. 116) a few notes on the Weitspek or Wichapec Indians, of whom the author remarks: "Their customs appeared identical with those of the Hupa, and the specimens I collected among them differ in no way from those of the valley (Hupa) except in name." The language of the Weitspek, however, makes them a distinct linguistic stock. They live at the junction of the Trinity and Klamath rivers, and "are dominated by their salmon fishery." They have practically abandoned their old customs, but the women are still "disfigured by a blue bat-shaped mark tattooed on their chins."

YUMAN. *Cocopahs*. In the "Land of Sunshine" (vol. xiv. pp. 196-204) for March, 1901, Capt. N. H. Chittenden has a brief illustrated article, "Among the Cocopahs." The isolation of these people (some 450 in number), whom Brinton assigns to the Yuman stock, "has been so complete that they still retain most of their aboriginal habits and customs." Still, although so wild in other respects, the Cocopahs "have become agriculturists to such an extent that nearly every family plants a garden after the June rise of the Colorado River, and raises considerable quantities of corn, beans, squashes,

and melons." Face-painting is the chief ornamentation of these Indians, as it is also with the Seris, and in one household "several naked red, white, and blue faced children, with their heads plastered thick with mud, were evidently objects of parental pride." The houses and primitive industries of the Cocopahs are briefly described. The following method of taking fish is worth noting: "The young men, taking long poles, sprang naked into the narrow lagoon, and began to beat the water vigorously as they advanced toward the net, which was buoyed on the surface with wild cane. They were so successful that, by the time the bed of hot coals was in readiness, a pile of fish of several varieties, including carp and mullet, were floundering alongside."

CENTRAL AMERICA.

MAYAN. In the "American Anthropologist" (vol. iii. n. s. pp. 129-138) for January-March, 1901, Mr. Charles P. Bowditch publishes "Memoranda on the Maya Calendars used in the Books of Chilán Balam." From careful study of the data in the Chilán Balam books and of the inscriptions on the steles of Copán and Quirigua, the author arrives at the conclusion that "Copán lasted, so far as the erection of stelæ is concerned, for about 200 years, and Quirigua for about 350 years, though of course this may be only a small part of the period of their existence." This leads to the further result that "the date of A. D. 34 for the monuments of Copán and Quirigua is by no means unlikely to be the true one." This article seems to be a real contribution to the study of Central American hieroglyphics. — In the "Report of the Smithsonian Institution for 1899" (pp. 549-561) there is published, with eleven plates, a translation of H. Strebel's article on "The Sculptures of Santa Lucia Cozumahualpa, Guatemala, in the Hamburg Ethnological Museum," which appeared in the "Annual of the Hamburg Scientific Institute for 1893."

SOUTH AMERICA.

ARAUCANIAN. In the "Añales de la Universidad de Chile" (vol. cviii. 1901, pp. 3-82), Dr. T. Guevara continues his "Historia de la Civilización de Araucanía," dealing with the campaigns during the period 1561-98, especially the general rising of 1594-95. An interesting feature of the period is the way in which the natives, partly by improving their own resources and ideas, and partly by imitating or borrowing from the Spaniards, bettered their fortifications, gained greater skill in the use of horses, and became more expert generally in military tactics. "They also seem to have gained in morals and foresight."

GUIANA. In 1890, Mr. Everard im Thurn published in "Timehri"

(vol. iii. pp. 270-307), the organ of the Agricultural Society of Demerara, a rather inaccessible journal, an article on "Games of Guiana Indians." This paper, with added material, is now printed in "Folk-Lore" (vol. xii. pp. 132-161) for June, 1901, where it will meet with the consideration it justly deserves. The games described are those of "the 'Indians' of the country immediately south of the Orinoco River, who are still in much the same condition as when the seacoast and the river-banks of these parts were first explored by rival Dutch and Spanish adventurers of the sixteenth century," for the Spaniards never really established themselves in these parts, and the Dutch interfered with the natives as little as possible, befriending them whenever they could. It is the gold and diamond hunter (Anglo-Saxon largely) who seems now bent on driving them to the wall. The author takes "game" in a broad sense. Among the topics discussed are: Imitation games (practically education here), Macusi, "coming from town" dramatic games (in which great physical and mental skill and imagination are displayed); animal games (clever impersonations and imitations of the jaguar, monkey, *acooric*, duck, hawk, anteater, trumpet-bird, etc.). Pages 141-150 are devoted to a detailed account of "the whipping game, called *macquari*, of the Arawaks, a curious performance, the essential feature of which, the mutual whipping, is, I suppose, unique;" to this game a funeral purpose has by some been attributed. At pages 150-155 is a detailed account of "the Warau game, called *taratoo* or *naha*, in which the most marked feature is that each player is provided with a large shield made of palm-leaf stalks," which he pushes against his opponent when the participants are lined up opposite each other, and "each strives might and main, heart and soul, to push his opponent back from the line, and, if possible, to overthrow him." The article closes with an account in detail (pp. 155-161) of the *Parasheera* dance of the Partamonas, a combination of dance, music, and drinking-bout, in which the participants are said to imitate the peccaries, or wild-hogs of the country. The Warau game of *taratoo* is the only one unaccompanied by drinking. Ball-play, according to Mr. im Thurn, "is almost unrepresented among these utilitarian Red-men." He adds: "The rarity of ball-play in Guiana, and the fact that it appears to be practised only by adults, looks rather as though it had not been spontaneously developed, but had been adopted from some other people." The Arekunas of Roraima are the only Guiana Indians among whom the author saw any ball-game. The article is accompanied by five plates illustrative of the various games described.

GENERAL.

BASKETRY. Prof. O. T. Mason's paper (illustrated with 32 text-figures) on "The Technic of Aboriginal American Basketry," in the "American Anthropologist" (vol. iii. n. s. pp. 109-128) for January-March, 1901, treats of the varieties of woven and coiled basketry, their manufacture, distribution, etc. According to the author, "the finest specimens of wickerwork in America are the very pretty Hopi plaques [food plates] made of *Bigelovia graveolens*." The Pomo Indians, of the Kulanapan family in California, are the only ones represented in the U. S. National Museum by "lattice-twined weaving." In a Hopi basket jar three-ply and two-ply twined weaving both occur, suggesting, as language does, that these Indians are a very mixed people. The imbricated basketry of the Klikitat type is largely *sui generis*. Concerning the grass-coil foundation type seen in the Hopi plaques, Professor Mason remarks: "If this be examined in comparison with a style of basketry found in Egypt and in northern Africa as far as the Barbary States, great similarity will be noticed in the size of the coil, the color of the sewing material, the patterns, and the stitches." Hence he suggests that "this particular form of workmanship may be due to acculturation, inasmuch as this type of basketry is confined in America to the Hopi pueblo, which were brought very early in contact with Spaniards and African slaves."

SOPHIOLOGY. The article of Major J. W. Powell, in the "American Anthropologist" (vol. iii. n. s. pp. 51-79) for January-March, 1901, contains much of interest to the folk-lorist, — "Sophiology, or the Science of Activities designed to give Instruction." Pages 53-65 are devoted to the consideration of mythology, which is "the creation of imaginary things to explain unknown phenomena." Myths are legion because "a mythology has sprung up with every primordial language." The mythology of the American Indians "is replete with myths concerning the powers of thought," and "there is no myth more common than this one of confounding thought with force, and there is no myth that has a more venerable history."

A. F. C. and I. C. C.

NOTES AND QUERIES.

INDIAN SUMMER. — The history of the term "Indian Summer" is a subject in which all Americans ought to be more or less interested, since it is one of the expressions which the English settlers of the New World have added to our language. Professor Cleveland Abbe, of the United States Department of Agriculture (Weather Bureau), has set on foot an investigation into the origin and signification of the term, and Mr. Albert Matthews, of 145 Beacon Street, Boston, Mass., has been asked to put together all that can be discovered concerning its etymology and history. The word has been traced in printed books as far back as 1794, and the readers of this Journal, who come across earlier references either in books or unpublished manuscripts, are invited to help in the matter. Communications on the subject, containing new evidence, important data as to local use, etc., may be sent to the editor of the Journal, or direct to Mr. Matthews.

SPIDER INVASION. — In his charming volume, "The Naturalist in La Plata" (3d edition, London, 1895), Mr. W. H. Hudson has the following passage (p. 193): "The gauchos have a very quaint ballad which tells that the city of Cordova was once invaded by an army of monstrous spiders, and that the townspeople went out with beating drums and flags flying to repel the invasion, and that after firing several volleys they were forced to turn and fly for their lives. I have no doubt that a sudden great increase of the man-chasing spiders, in a year exceptionally favorable to them, suggested this fable to some rhyming satirist of the town." But perhaps we have here a variant of the widespread tale of animal-invasion of which the "Pied Piper of Hamelin" and "Bishop Hatto" are examples.

SACRED TREES. — During the last three or four years several special articles dealing with the rôle of certain trees and shrubs in mythology and folk-belief have appeared in the journals devoted to Folk-Lore, Anthropology, and kindred subjects. Brief references to some of them may be in place here.

1. *Birch*. The birch is dealt with in an article, "Der Birkenbesen, ein Symbol des Donar," in the "Internationales Archiv für Ethnographie" (vol. xiii. pp. 81-97, 125-162). In this essay Friedrich Kunze discusses somewhat exhaustively the relation of the birch-tree, the birch-twigg, and the birch-broom to the thunder-god (Donar). The birch-broom itself, so commonly deemed a talisman or remedy against many kinds of evil spirits (especially those inimical to the house, the home, the person, the field, etc.), is said to derive its virtue from the fact that it is really "a bundle of rods from the tree sacred to the great thunder-god." The birch-rod was esteemed a powerful defence against demons, local spirits in particular. The birch in folk-thought and folk-custom has marked associations with the spring, Easter, May, St. John's Day, etc., and is even more closely connected in some respects with agriculture, the harvest, and the weather

(here its rôle is protective). The cuckoo, which is the bird of the thunder-god, is associated with the birch. Altogether the birch is, next to the oak, perhaps the most notable tree in ancient Germanic folk-thought.

2. *Oak*. In the "Journal of the Anthropological Institute" (London), Mr. H. M. Chadwick publishes (vol. xxx. n. s. iii. pp. 22-44) an article on "The Oak and the Thunder-God." According to the author "the cult of the thunder-god was in early times common to most of the Indo-Germanic speaking peoples of Europe" (p. 28), and "in the Greek and Prussian sanctuaries of the thunder-god the priests lived beneath the sacred tree, and there is some reason for supposing that the same custom may once have prevailed among the Kelts, Germans, and Slavs" (p. 40). Mr. Chadwick remarks in addition, "one might, perhaps, say 'chiefs' for 'priests,' for in the earliest times it is probable that the two offices were united." He likewise suggests that "the oak acquired its sanctity from the fact that the priests lived beneath it" and not *vice versa*. His general conclusions are (p. 42), "The thunder-god was supposed to inhabit the oak because this had formerly been the dwelling-place of his worshippers. Originally, no doubt, he was conceived of as dwelling in the sky; but from the very close connection which exists in all primitive peoples, between the god and his people, it became inevitable that he should be regarded as present in the home of the community. When the community took to building and deserted the tree-home, the sanctity of old associations clung to the latter, and the god was still supposed to dwell there. This is the stage of society represented by the Germans of Tacitus's day and by the Prussians up to their conversion. The protection of the god over the new home was obtained, in the north, at all events, by the importation into it of a pillar (probably cut from a holy tree) with the image of the god carved upon it. The third and last stage was reached by the accommodation of the god in a temple built like human habitations, but with certain peculiarities which may be due to reminiscences of the grove sanctuary. This is the stage found in the north in the last days of heathendom. The change, however, was not complete, for, in certain cases at all events, the sacred tree or grove continued to exist by the side of the more modern temple." Why the oak should have been chosen as a sacred tree is not clear. Mr. Chadwick thinks (p. 41), "There is reason for believing that the oak was once the commonest, as well as perhaps the largest tree in the forests of northern Europe. As such it would naturally be chosen for the habitation of the primitive community and consequently of all their belongings, their animals, their guardian spirits, and their tribal god." The holy oak of the Prussians at Romove seems to have been their nearest approach to a temple. Evidence of the association of the thunder-god and the oak is found among the Prussians, Germans, Kelts, Romans, Greeks, etc. The emblem of the old Prussian thunder-god, *Perkuno*, was "a sacred fire of oak-wood which was kept up perpetually," and the Lithuanian *perkúnas* ("thunder"), with the old Prussian *Perkuno*, is said to be related to the Latin *quercus* ("oak"). So, Mr. Chadwick holds, "the word can originally have meant nothing else than 'oaken,' and must have been an epithet, 'the god of (or in) the oak.'"

3. *Hazel*. Dr. Karl Weinhold, the editor of the "Zeitschrift des Vereins für Volkskunde" (Berlin), has in that Journal (vol. xi. pp. 1-16), an article, "Ueber die Bedeutung des Haselstrauchs im altgermanischen Kultus und Zauberesen," in which the rôle of the hazel in old Teutonic mythology and "magic" is discussed with considerable detail. Says the author (p. 16): "Most of what in folk-thought and tradition clings to the beautiful hazel-bush seems strange, coming forth from dense superstition, covered with very ancient dust, crippled and deformed thereby. But we can brush off the dust and restore what is disfigured to something of its original form. We began with the demonstrable use of the hazel in old Germanic cultus. There it served as a holy instrument, for it was a sacred symbol. The hazel-staff was a weapon of the sky-god, and there resided in it, therefore, a sacred power, which streamed forth in the most diverse directions for the advantage of man." According to Dr. Weinhold, the hazel belongs, with the ash and the mountain-ash, the beech and the oak, the willow, the service-tree, the hawthorn, the elder, and the juniper, to the select list and limited number of the trees and shrubs intimately related to old Teutonic folk-life in its mythological and its mystical aspects. The hazel (or some portion of it) appears as a tree sacred to the thunder-god; as a sacrifice to the gods; as a rod or stick carried in procession on various occasions; as a hedge for the primitive places of combat, assembly, judgment, etc.; as a lightning-protector; as a protection against fire; as a talisman against the wind-demon; as an exorciser of witches; as a magic rod; as a protector against snakes, etc.; as a shepherd's staff; as a luck-bringer, especially to domestic animals, corn, wine, etc.; as a medicinal rod or curing staff; as a foreteller (by its blossoming) of the fertility of the year; as a wishing-stick, water and treasure finder; as a rain-charm, etc. The hazel, Dr. Weinhold thinks, was primarily connected with the sky-god (*e. g.*, Tius) and only later with the thunder-god (Donar, etc.).

FOLK MATERIA MEDICA. — In connection with some of the observations in Dr. True's paper in the last number of the Journal, the following items are of interest. The "Revue Scientifique" of Paris, in its issue for February 9, 1901, reprints from the "Gazette hebdomadaire de médecine," the following letter of a traveller in Bengal: "Three months ago a mad dog bit six or seven men, among them two of my bearers, wounding them badly. I at once had some iron heated white to cauterize the wounds. But the natives looked on laughingly. 'Eh, sahib,' said they, 'it's nothing at all; we have an excellent remedy for hydrophobia; you shall see.' The dog ran again. One of the men seized a stick, and killed him on the spot. Another ripped open the paunch, took out the palpitating liver, cut some pieces off, and gave them to each of the wounded men, who swallowed them raw and bloody as they were. 'The danger is over now,' they said. As I was incredulous, they brought to me a young man on whose legs were large scars. Bitten by a mad dog some five years before, this man had eaten a bleeding piece of the animal's liver, and had felt no evil results from his wound. The case I witnessed happened in March, and it is now

the third day of July. The wounds have healed, and all the men continue in good health. The natives even go so far as to maintain that if this remedy be given to a man already stricken with hydrophobia, it will infallibly cure." It appears, also, that from time immemorial the peasants of central France have been in the habit of using the gall-bladder as a remedy for viper-bites. The folk seem thus to have anticipated the interesting and valuable experiments of Phisalix, Neufeld, Vallée, and others concerning the anti-toxic properties of the hepatic substances.

A correspondent, in the issue for February 23 (p. 252), adds this statement: "The natives of Bengal are not alone in knowing the anti-toxic power of the liver and in employing it therapeutically. Nor are the peasants of France, or of England either, whose practices gave rise to the investigations of Professor Fraser of Edinburgh, the first to show by searching and scientifically conducted experiments that the bile of the serpent is an antidote against the venom of that creature. In Guiana, — the fact is noted in the 'Revue' for February 20, 1892, — the natives treat poisonous bites with a powder composed of the liver and bile of the serpent. In California (according to the 'Scientific American' of October 7, 1893) the Indians do the same thing. And at our watering-places to-day one may see fishermen treat stings and pricks with a plaster of fish-liver. It is interesting to know that such practices, scattered here and there all over the globe, among the most diverse peoples, are not at all so irrational as might at first sight be thought. They are justified by the brilliant studies of Fraser on the action of bile against venom, by those of Frantzius on the action of bile against the virus of rabies, and by those of Vicenzi on the action of bile against the virus of tetanus. These different experimentators have been pioneers in this field."

A. F. C.

IGORROTE MARRIAGE CUSTOMS. — As Tennessee has a considerable number of soldiers in the Philippines, I some time since sent out letters to a few of those best qualified to make the reports, asking for Islands folklore — it now being ours, I suppose, by the triple rights of discovery, conquest, and adoption.

The most interesting reply came from Lieutenant Frank L. Case, of Chattanooga, who has, I am glad to say, been promoted for bravery since the letter was written.

He wrote from Vigan, and stated that he had just returned from a most exhausting expedition into the heart of the Igorrote country, during which they averaged eighteen miles a day, over mountains, some of which were eight thousand feet in height, and along trails that had to be cleared and shovelled.

"There are many tribes of Igorrotes," writes Lieutenant Case, "whose names I have been unable as yet to collect.

"'Igorrote' is a general term, like 'Indians' at home. Most of them are pagans, but there are a few Christian settlements.

"Their religion in most instances seems to be a sun, or nature, worship.

They are ruled in the patriarchal style, with chiefs and petty chiefs, and no man of one village or clan will go to another unless for warlike purposes, or without danger of war, in the 'Malo Igorrote' sections.

"A lieutenant of our regiment, stationed in the edge of the mountains, heard of a big dance that was about to take place and went out to it early one morning. It proved to be a marriage dance. It began at four o'clock A. M., and forty or fifty couples were married.

"The pairs would start out into the centre of the assemblage while two men beat instruments something like tom-toms or drums.

"Each of the pairs had cloths about the size of large handkerchiefs. The man approached his damsel, dancing and making motions with the cloth or handkerchief. She at first was coy, and made gestures of disdain while dancing. This continued for some time, but she finally succumbed, and this concluded the marriage ceremony."

This occurred among the Igorrotes, but not the wild head-hunters.

Of the head-hunters Lieutenant Case says:—

"Here is the way the young Igorrote gets his wife. First, he carefully counts the number of heads hanging in his little hut; they are strung around in a circle by blocks of five, I suppose for convenience in numbering. Perhaps he is short one or two heads, or more. If so, he shuts up shop and goes forth, taking his head-axe with him. Within a radius of about three miles of his native village he is in honor bound to behead nobody. That would be a violation of the rules, and of the moral code; and besides, he might get hurt some time, when not prepared for resistance. But outside of this limit he can kill his own relatives; an entirely proper thing, he thinks, if thereby he can gain his wife.

"When the number of heads required is obtained, sufficient to show his lady-love, I suppose, that he is a man not to be henpecked, he invites the lady's father to his house for a feast. This is eaten in silence, and in full contemplation of the strings of heads. Nobody can blame the old man for eating in silence under such circumstances.

"When the father has left the young man's house, he sends his daughters in, one at a time. The first one to go may not be the light of the warrior's life. If that be the case, he grunts his disapproval as she enters, and so on until the proper lady-love arrives, and the ceremony is thus ended.

"The head-hunters are not exactly cannibals, but when a head is taken, they have a big dance. They also cut out the shin-bones of the victim, and some also take the heart, liver, and other parts of the body, place them on spears, and dance about them."

Later, Lieutenant Case says he has learned that one head is sufficient in some cases to vouchsafe the Igorrote young warrior a wife, whereas he had supposed that a number were necessary.

H. M. Wiltse.

IN THE FIELD OF SOUTHERN FOLK-LORE. — I. *Superstition concerning Dog-bites.* A superstition which is very widespread in the South, and is

not confined to the ignorant classes, is that if a dog bites a person it should be killed for the protection of the person whom it has bitten; especially if there is the least reason to suppose that it was mad. I have known people to bear the feeling of ill usage for years because their friends failed to kill dogs by which they had been bitten, and which they feared were rabid. They seemed to feel a constant uneasiness, lest the dog was mad when the bite was inflicted, and the results of it might leap up and destroy them at any time, even after the lapse of years.

Two ladies recently told me about an experience which befel their sister, the wife of a congressman, and a woman of intelligence, education, and refinement.

Her little son was bitten by a valuable dog which belonged to their next door neighbor. There was no especial reason to believe that the dog was rabid, but the mother of the boy insisted that it should be killed. The neighbor was not willing to sacrifice his pet, and the lady's husband was not willing to offend his friend by taking upon himself the responsibility of inflicting the death penalty.

In order to temporarily pacify the mother, and hoping that she would soon abandon her determination that the dog should die, they sent it away to a village some miles distant.

But she went there, and appealed to a friend. He sent his negro man with instructions to kill the dog, and threatened him with dire vengeance if he came back without having done so. The negro chased the animal ten miles, killed it, and reported to the mother. She then insisted upon having the tail and an ear, as evidence that the deed had been done. These she put into a tin bucket, and took them home to her little son, in order that his future years might not be disturbed by a haunting fear that the dog had escaped, after all.

2. *Snake Superstitions.* — I have often questioned a middle-aged colored woman who was reared in South Carolina, and who was a slave in childhood, about the superstitions of her race; the "signs," as she and most people of her class call them, knowing nothing of superstition by that name.

Those that she related to me were so common that I gave little heed to them. But in the summer of 1900, when she was working at my house, I was called upon by a frightened neighbor woman to kill a snake which had found its way into her garden, although the house is in the outskirts of a city which boasts a population of fifty thousand. The snake was one which I took to be venomous, and there was considerable excitement concerning its presence.

A few days after the occurrence Jane was at work in my dooryard, and suddenly remarked that there was another snake around somewhere. Being asked what made her think so, she said, "I feels suah of it, suh, kase I smells de smell of watahmillion an' dere's no watahmillion aroun'. Dat's a suah sign dat a snake is neah by. I knowed dere was one aroun' somewhah de day you done killed dat one in Mrs. G——'s gyarden, kase I smelt de smell of watahmillion afore she sont for you to come ober dah."

Of the very many superstitions regarding snakes the one which I have found most prevalent is that if one is killed and hung up or stretched out on a fence it will bring rain.

Judge H. B. Lindsay, of Knoxville, Tenn., writes me that this is a widespread belief in upper East Tennessee, and Dr. A. S. Wiltse writes me that in the Cumberland Mountains, East Tennessee, it is common to see them stretched on the fences or hung in trees, in obedience to this belief. I have not infrequently seen this disgusting evidence of belief in the rain-making virtues of serpents myself.

3. *Planting Superstition.* — Hon. C. C. Collins, of Elizabethton, Tenn., informs me of a quite common belief that, in order to raise gourds, it is necessary for the planter of the seeds to throw them over his left shoulder, one at a time, and utter an oath as each seed is thrown, before planting them. Mr. Collins says he has heard his grandmother tell about one of her daughters who was so thoroughly convinced of the truth of this that, although of a very religious family and personally devout in the extreme, she selected a profane word for gourd seed-planting time. The word that she picked out as probably least objectionable of all that she regarded as truly profane was "hell." So she would stand and solemnly throw the seeds over her left shoulder, and distinctly exclaim "hell!" as each seed was thrown.

4. *Measuring Cures in Popular Medicine.* — Mr. Collins says it is thought by many people that a child can be cured of phthisis by measuring its height with a sourwood stick, and hiding the stick, so that the child can never see it. As soon as the little one has grown taller than the stick is long, the disease will have been conquered. But if it ever sees the stick, the charm is broken.

This is akin to a superstition of which Mrs. Henry Burns, of Lansing, Tenn., informs me.

If a child is subject to croup, measure its height on a good sized, live tree. Bore a hole in the tree at the point which marks the exact height of the child; take a lock of the little one's hair and put it into the hole, wedge it in tightly with a plug of wood, and as soon as the child has grown a bit above the hole it will cease to have croup, and never again be troubled with it.

5. *Marriage Signs in Tennessee.* — Mrs. Burns has kindly furnished to me a large collection of the superstitions prevalent in the mountain country, where she was reared, many of which she has seen practically demonstrated frequently. Two or three of them are given below: —

If a girl desires to know whom she will marry, she can find out by persuading another girl to join her in going through the formula given, each doing her part "backwards," and neither speaking during the whole ceremony.

Together they secure an egg, put it in the fire, and leave it there until it has had time to become thoroughly cooked. Then they take it out together; together get a knife, and cut it into halves. Each takes a half, and removes the yolk from it. This is wrapped up in a handkerchief.

The cavity of the white is filled with salt and eaten, shell and all. Then the two take the pieces of yolk which they wrapped up in their handkerchiefs, and put them under their pillows. They go to sleep, lying on their right sides, and both are sure to have the delight of dreaming, each that the man she is going to marry hands her a drink of water.

There is certainly some scientific basis in this case for the dreams, and for the fact that water figures prominently in them.

Another way for a girl to secure a glimpse into the future is to take nine new pins and drop them into a tin vessel which contains water, and set the vessel on the bed-slat under her pillow. Then, if marriage is in store for her, she will dream of the man who is to be her husband. But if she is destined not to marry, the tin vessel will turn over and spill all of the pins upon the floor.

Another way yet to manage such affairs is for a girl to look out through the chimney and name three stars, giving them the names of the most desirable young men in the neighborhood. If she is to marry either of the three young men whose names she has given to the stars, she will dream of the one who is to be the bridegroom at her wedding. If she is not to marry either of the three, she will surely dream of the other man who is to be her partner for life.

Again, if a girl wishes to know her fate, she can find it out by going to the forks of a road between sundown and dark, standing there, and saying, —

“ If I am to marry nigh, let me hear a bird cry.

If I am to marry in foreign lands, let me hear a cow loo.

If I am to marry not, let me hear my coffin knock.”

She will be sure to hear one or another of the sounds called for.

Henry M. Wiltse.

CHATTANOOGA, TENN.

BIBLIOGRAPHICAL NOTES.

BOOKS.

LES LITTÉRATURES POPULAIRES DE TOUTES LES NATIONS. Tome XLIII.
PAUL SÉBILLOT. LE FOLK-LORE DES PECHEURS. Paris: J. Maisonneuve. 1901. Pp. xii + 389.

The principal topics treated in this interesting collection of the folk-lore of fishermen are: Birth and childhood (prognostics, plays, games, toys, etc.); adolescence and later life (marriage, disease, death); the fisherman's house (amulets, luck, fishing apparatus); cult and festival (saints and pilgrimages, annual festivals, sacrifices, etc.); boats and vessels (building and launching); luck (presages of plenty and dearth, favorable and unfavorable seasons); actions on board and while fishing (lucky and unlucky things to meet, persons, animals, and objects, religious observances, meteors and apparitions, fascinations, forbidden deeds and words, entreaties, vows,

taking the fish, return, sale of fish, etc.); fresh-water fishermen (habits, beliefs, customs); deep-sea fishing (Newfoundland, Iceland, whaling); oral literature of the fishermen (tales and legends, songs, *blason populaire*). At pages ix-xii is a list of some fifty-five works from which citations are made in the text, and at the end of the volume is an analytic table of contents, but no alphabetic index.

The toys and games of the fishermen's children abundantly prove the influence of environment, for it is not to "Ride a cock horse" that the baby is trotted on the parent's knee on the island of Sein, *c. g.*, one of the out-of-the-way Breton communities, but to "Row, row," while on the sands of the coast of upper Brittany the children in their "hopscotch" diagram reproduce on a large scale the circumvolutions of the helix of the sea-snail. The boggy-man, too, smacks of the sea, — on the coast of Brittany, Saint Nicolas or Nicole, who is sometimes a monster of the deep with sharp claws and long arms, sometimes a fish. There is also Gros Jean, who shuts bad children in a cask, feeds them with seaweed through the bung-hole, gives them salt water to drink, and entertains them with stories of what happens to disobedient children; the red dwarf of Dieppe; and, at Saint Cast, the fairies who whip children with kelp. Some of these demons are kin to the *Gougou*, which Champlain and Lescarbot reported from the Gaspesian Indians in the seventeenth century. According to M. Sébillot: "It is probably to imitation of the children that the regattas of models, instituted at Saint Malo, are due" (p. 16). The crab-races of the children have been dignified by a drawing in the "Journal Amusant" for October 25, 1885. The *baptême du mousse*, described at pages 45-47, is unique in its way. The clannishness of the Breton fisher-people appears in their marriages and their greater or less despisal of the peasantry, and is reflected in their marriage customs and observances. Everywhere the intelligence, activity, and, in certain things, the marked superiority of the women-folk are to be noted, although disapproval of too much "petticoat rule" occasionally vents itself upon the husband, as in the incident related from Saint Jacut de la Mer (p. 58). The belief seems to be widespread that the tide influences the time and the conditions of death. In Lower Brittany "sick people suffer more at high tide than at any other time, and then most deaths are thought to take place," but around Saint Malo the opposite belief prevails, and fishermen die with the ebb.

Amulets and luck figure largely with fisher-folk all over the world. The blessing of the sea and of the fishing-boats is common in the Catholic countries of Europe, but is dying out of late even in Brittany. The sacrifice on the island of Lewis, in the Hebrides, of a goat or a sheep, at the beginning of the season, or after a successful fishing, suggests many similar practices of savage and barbarous peoples of both hemispheres. Like other creatures, in Catholic lands, to be lucky and thrive, a boat must be christened, — a heathen vessel would hardly fare well. Among the things of good augury before or during the fishing season are the sea-swallow (in the mackerel time), the cuckoo, the wind from the west, etc. Certain days of the weeks and of the month, especially in Catholic countries, are bad for

fishing ; so also with certain saints' days and other festivals. A curious Esthonian belief exists to the effect that to have a quarrel with some one of the family before sailing is a good omen for the fishermen, — indeed, to come actually to blows is better, for "each blow counts three fish" (p. 173). Quite widespread is the idea that to ask a fisherman, "Where are you going?" will spoil his luck. To wish him "good luck" is sometimes quite as bad. Common also is the belief that priests and clergymen are of ill-omen to the fisherman. In parts of Brittany a tailor brings equal bad luck. Strangely enough, in many countries, women are thought to exercise no good influence upon fishing. To keep a boat too clean is to drive away the fish according to the folk of Saint Malo, and those of Boulogne believe it unlucky to drop anything into the water when leaving port. The taboos relating to fishing would make a good study of themselves, in their relation to persons, places, things, acts, words, etc. So, too, the vows, prayers, and conjurations of fishermen at sea and on land.

Naturally, fishing on foot, largely an individual pursuit, has not the same chance to gather about it the mass of folk-lore that attaches to fishing in boats and ships, that leave the native land out of sight and visit strange countries ; but nevertheless those who fish by the shore of the sea, or in fresh-water lakes and rivers are not without their share of legend and superstition.

There are many very interesting things about the deep-sea fishers and their doings. The French fishermen who visit Newfoundland seem to be especially given to imaginative tale-telling, while the yarns the "*vieux louns d'Islande*" spin to novices are quite equal to any efforts of the former. It was in Brittany that Pierre Loti was born, and the tale-telling exemplified in his "*Pêcheurs d'Islande*" came quite natural to him.

M. Sébillot expresses the opinion that "tales in which fishing and fishermen appear are rarer than is commonly believed" (p. 335). Part of this, doubtless, is due to lack of record. In not a few tales, owing to the influence of Christianity, the devil appears to have superseded the more ancient sirens and sea-genii. It would seem, also, that the daughters of fishermen meet less frequently than their brothers with marvellous adventures. Fishermen, too, according to the author, have but comparatively few songs belonging particularly to them ; moreover, they seem to figure rarely in the songs of the rest of the country. Of Brittany M. Sébillot says : "During a rather prolonged stay in villages exclusively inhabited by them, when I collected many tales and rhymes, I did not meet with a single song worthy of note which was peculiar to them" (p. 374). The few fishermen's songs of the Mediterranean region seem to have a sentimental tone. The Flemish fishermen, apparently, have more songs relating to their profession than the French, Breton, or Basque, — the *Reys naer Island* "is a sort of national song for those who sail for the cod-banks from Gravelines, Marydyk, and Dunkirk." Fishermen, of course, furnish to their neighbors some Bœotians. Among these are the Martigots of Provence and the Jaguens of Brittany, who even exceed those of Fittie near Aberdeen in Scotland and the famous three of Gotham.

Although this book contains matter from all regions of the globe, it is strongest and most valuable when it deals with the fisherland *par excellence*, Brittany, where the author is always at home, and, naturally enough, it hardly does justice to the aborigines of America.

Alexander F. Chamberlain.

OVER THE GREAT NAVAJO TRAIL. By CARL EICKEMEYER. Illustrated with photographs taken by the author. New York. 1900. Pp. 270.

The author, who has previously published "Among the Pueblo Indians," and is a member of the American Folk-Lore Society, offers here a pleasing illustrated account of his journey over the Great Navajo Trail from Santa Fé westward to the Navajo Reservation in the northwestern corner of New Mexico and the northeastern part of Arizona, and his experiences among a people more or less "unaffected by the influences of civilization or by contact with white settlers." The peak of El Cabezón, in the broad valley of the Puerco, is, according to Navajo legend,—the tale can be read in full in the works of Dr. Washington Matthews,—the head of the giant Yeitso, whom the Twins slew, with the help of the Sun. At San Mateo are to be found the famous Penitentes of the Franciscan order, whose self-torture on Good Friday is worthy of the Red Man himself. Among the interesting characters met by the author was Que-su-la, chief of the Hualapi Indians of northern Arizona, who passed through Gallup, a little American town close to Navajo land. At page 129 is an account of *koon-kan*, "a game of cards the Indian has learned from his Mexican neighbors," and at pages 149–153 some remarks about the baby Navajo, who, "figuratively speaking, is born in the saddle," so early does his acquaintance with the horse begin. The author lavishes compliments on the Navajo maidens, "comely, well-built girls, strong as oxen, and graceful as fawns" (p. 163). About the mountains and their origin the Navajos have many legends. Concerning the Dsillí-che, or Black Mountains, the author was informed by an old medicine-man that "it will take four days to tell all about them" (p. 172). A Navajo mother would not sell the bead-necklace on her baby "lest Chindee [the devil] should run off with it" (p. 206). Brief notes on marriage, basket-making, blanket-weaving, death, medicine, etc., are given by the author. The Navajo silversmith, we learn, "turns out ornaments that for ingenuity of design and skill in workmanship are not rivalled by his civilized contemporary" (p. 220). Again, at page 240, Mr. Eickemeyer notes the happiness of child life among the Navajos. The volume closes with a plea for just and advantageous treatment of these Indians and a protest against "civilizing them out of existence."

Alexander F. Chamberlain.

THE ETHNO-BOTANY OF THE COAHUILLA INDIANS OF SOUTHERN CALIFORNIA. By DAVID PRESCOTT BARROWS. Chicago: The University of Chicago Press. 1900. Pp. 82.

This is a Dissertation for the Degree of Doctor of Philosophy in the Department of Anthropology at the University of Chicago. After a brief

introduction, the work is divided into eight chapters as follows: Linguistic and Tribal Affinities of the Coahuilla Indians; The Habitat of the Coahuillas; Houses and House-Building; Baskets and Basket-Making; Plant Materials used in Manufactures and Arts; The Gathering, Preparation, and Storing of Foods; Food Plants of the Coahuilla Indians; Drinks, Narcotics, and Medicines. The Indians, whose knowledge and use of plants with the folk-thought concerning them, are here considered, are the Coahuilla (better: *Coahuia*) Indians, "inhabiting the arid plains and mountains of the California desert," a people now "almost unknown outside of their own portion of the State," but a tribe that "once controlled southern California from the Colorado river westward to the Pacific sea." The word *Coahuilla* "is Indian, and the tribesmen's own designation for themselves, and means 'master' or 'ruling people.'" The interesting account of the habitat of the Coahuillas is interspersed with Indian place-names and their interpretation. From the account of the houses of these Indians it appears that "the work of building is done by the men" (p. 36). The Coahuia basketry "is of one type throughout, a type peculiar to the Indians of southern California, Diegueños as well as Luiseños and Coahuillas, — a variety of narrow coiled ware" (p. 41). Basket-making is one of the chief employments of the old women. Of basketry ornamentation the author remarks (p. 43): "The patterns are varied and always tasteful. A great variety of formal decorative figures are used: sometimes rather conventionalized representations of men, women, and children, horses, deer, etc., are woven into it. I have a curious basket with figures of the human hand in black. The inspection and collection of these baskets is fascinating employment. The eye is constantly delighted with graceful forms and harmoniously arranged colors." With these Indians, pottery, which probably superseded an earlier use of water-tight baskets, is of native origin, and not derived from the Spanish, as many have thought, — the remains in the old village and camping-sites prove this. The Coahuia women tattoo themselves with agave charcoal, pricking in the pattern with opuntia thorns. From cord twisted from the phragmites or agave "beautiful baby hammocks" are woven. Baby-boards, however, are also somewhat in use. In the chapter on food-getting Dr. Barrows pays the following tribute to aboriginal woman (p. 51): "In this work the woman has naturally been the important factor. They have been her explorations, her revolutionary discoveries, the tests made by her teeth and stomach that have advanced the race in its quest for substance. Among the Coahuillas, as among all Indians, the woman is the getter of vegetable foods, the ethno-botanist of her community. Now that the man's hunting has been interrupted forever by the settlements of the whites and the disappearance of the game, the support of the family falls principally on the woman." The amount of ingenuity displayed by these Indians in the manufacture of food-storing and food-preparing utensils is considerable. The Aztec word *atolli* (in its Spanish from *atole*) has drifted into several of the Indian dialects of this region since "the boiled mush served daily to the Indians under the Missions went by this name" (p. 54). The author, not claiming to have in any way

exhausted the subject, informs us that he has discovered "not less than sixty distinct products for nutrition, and at least twenty-eight more utilized for narcotics, stimulants, or medicines, all derived from desert or semi-desert localities, in use among these Indians." The detail concerning the use of some these is very welcome. The diet of the Coahuías "was a much more diversified one than fell to the lot of most North American Indians," — a natural result of their "roaming from the desert, through the mountains to the coast plains," thus drawing upon three quite dissimilar botanical zones. The Indian, too, found where the white man can see nothing. Besides beverages prepared from the mesquite, the screw-bean, the sumac, the *ochotilla*, etc., the Coahuías make tea from the *Ephedra Nevadensis*. They also have their native tobacco (*Nicotiana attenuata*), but seem to have been "quite largely free" from the use of intoxicating drugs, not distilling or fermenting, so far as is known, the agave, from which comes the *tizwin* of the Apaches. The poisonous *Datura meteloides* is, however, used by the Coahuías to produce delirium. The "medicine-men of the Coahuillas seem to form a special class, having undergone a preparation and initiation that make them exorcists and men of influence for life. They are still common and keep up their practices, although most of the mountain Coahuillas are nominally Roman Catholics" (p. 76). The sweathouse is still in use. Of the remedial herbs known to the Coahuías, "perhaps the largest number are purgatives or laxatives." Plant-lore in its medical aspects "is (unlike the practices of the 'medicine men') common to all and peculiar to neither class nor sex. The knowledge in these matters is greatest, of course, in the old men and women, but the good effects of some herbs are known to every child" (p. 80).

Of the culture of the Coahuías Dr. Barrows says, "it was a developing barbarism, and it is folly to insist that it would have made, of itself, no further advances." To-day, we are told (p. 71): "The Indians are beginning to earn a large part of their support by civilized labor. They are the best sheep-shearers in California, riding in bands through the country in spring and fall. Many work through the summer in orchards and vineyards and in fruit drying and packing establishments. On the reservations they raise cattle, especially in the mountain Coahuilla valley. They plant maize, beans, peas, potatoes, watermelons, squashes, and, in the mountains, also wheat and barley. All but the last two require irrigation, and for this purpose they make in the mountains small reservoirs, by damming and deepening the springs, and dig rude *zanjas*, or irrigating ditches. In the Cabezon valley they conduct the water short distances out of the cañons in which it trickles, or at certain villages they irrigate small patches from their wells." But the change of diet that all this implies is no unmixed evil, and the author believes that "the heavy mortality among children, the decay of teeth, and skin eruptions that are appearing, are due in large part to the abandonment of native foods for those of civilized life." Diseases of civilization are making their inroads also. Dr. Barrows's monograph is both interesting and informing, and it is to be hoped other branches of the Shoshonean stock may soon receive like treatment.

Alexander F. Chamberlain.

WIGWAM STORIES TOLD BY NORTH AMERICAN INDIANS. Compiled by MARY CATHERINE JUDD. With Illustrations by Angel de Cora (Hinook-mahiwi-kilinaka). Boston: Ginn & Co., Athenæum Press. 1901. Pp. viii + 276.

This book is a great improvement upon works of its kind, and would have been still better had the author not depended so much upon Schoolcraft for certain parts of it. The volume is divided into three parts, "Sketches of Various Tribes of North American Indians" (pp. 1-75), "Traditions and Myths" (pp. 77-214), and "Stories recently told of Menabozho and other Heroes," making altogether seventy-eight items of tales and descriptions. Besides twenty-eight full-page illustrations from photographs, Miss Angel de Cora, the young Indian artist, has contributed three full-page sketches, the design for the cover, the chapter initials, etc., Miss Angel de Cora's pictures, "Sequoyah, the Indian Scholar," "The Indian Story-Teller," and "The Indian of To-Day," being reproduced from her original paintings. The author, besides Schoolcraft, has used to great advantage the collections of myths and tales in the Reports of the Bureau of American Ethnology, and her selections are, on the whole, very judicious. Naturally enough, the great Algonkian family, who have influenced more than any other Indian people, the European settlers in the United States, are best represented in this book, but the Iroquois, the Zuñi, and other tribes of the South and West come in for their share, the first especially. "Wigwam Stories" is intended for general use and for supplementary reading in the schools, and for that end is well suited and cannot fail to be both interesting and profitable. A few errors have crept into the text, which ought to be eliminated in future editions. That the Iroquois are "akin to the Sioux" (p. 274) lacks proof entirely, and John Eliot was of Massachusetts, not of Rhode Island (p. 3). While *Siwash* is localized to designate "a tribe of Indians living near Puget Sound and northward" (p. 276), it would be well to state also that *siwash* (from French *sauvage*, Canadian-French *savâgé*) is really the Chinook Jargon word for "Indian." A note ought to be added to page 13 to indicate that the Delaware *Namasi Sipu* is *not* the etymology of *Mississippi*. The section on "The Indian at Home" (pp. 31-34) will bear amplification, especially so as to bring out the fact that with some tribes the position of woman was high, and she was by no means a slave, even "a willing one."

For the folk-lorist the most important section of this volume is Part III., which records stories gathered from the Ojibwa of Minnesota and Wisconsin in 1894-1900, besides stories from the Iroquois, Micmac, Dakota, etc. In the brief "Story of the Deluge" (pp. 227-229), obtained in 1900, the flood comes as the result of the enmity between Menabozho, "the great land manitou," and the water-spirits. After the muskrat has brought up sand from the deep in his paw: "Menabozho held the sand in his own hand, and dried it in the sunshine. He blew it with his breath far out on the water, and it made a little island. Menabozho *called the sand back to him*. He dried it in his hand again, and then blew it to its place on the deep water. He did this for two days, and the island grew larger every

time it was sent back." The story of "Menabozho Caught" (pp. 230-233), obtained from an Ojibwa Indian in Wisconsin in 1895, deals with the same incident as "A Mississauga Legend of Nā'nibōjū" (Jour. Amer. Folk-Lore, vol. v. pp. 291, 292). Very beautiful is the "Legend of the Arbutus" (pp. 253-256) and very poetical, but perhaps the Indian who told it had a dash of civilization about him. Among the books of Indian lore compiled by those not ethnologists *von Fach*, "Wigwam Stories" deserves to rank high, containing, as it does, so much, and of that much so large an amount of the good.

Alexander F. Chamberlain.

ANTING-ANTING STORIES, AND OTHER STRANGE TALES OF THE FILIPINOS.

By SARGENT KAYME. Boston: Small, Maynard & Co. 1901. Pp. vii + 235.

From the title of this book one would be led to believe its folk-lore content greater than it really is. It is named from the *anting-anting*, concerning which the editor says in the preface, "No more curious fetich can be found in the history of folk-lore. A button, a coin, a bit of paper with unintelligible words scribbled upon it, a bone, a stone, a garment, anything almost — often a thing of no intrinsic value — its owner has been known to walk up to the muzzle of a loaded musket or rush upon the point of a bayonet with a confidence so sublime as to silence ridicule and to command admiration if not respect." The eleven rather interesting stories, in which the white man, more often than the Filipino, is the chief figure, have most of them something to do with the native belief in the *anting-anting*, on which the *dénouement* sometimes depends. Otherwise, they have more a literary than a folk-lore cast. They will doubtless be enjoyed by the large circle of readers who turn eagerly to the human experiences of new lands which necessarily seem to be of a more or less occult character.

A word or two about the *anting-anting* may not be out of place here. De la Gironière records *anten-anten* as "a diabolical song." Pardo de Tavera defines it as "amuleto que salva la vida, da poder sobre natural," etc., etc. Blumentritt says of some of the Tagals of Luzon that "they believe in a sort of Fortunatus-rod, or *antin-antin*, which can bring them riches and happiness." Besides these significations the word has also the meaning of "earring" probably of secondary origin.

Alexander F. Chamberlain.

THE GAMES AND DIVERSIONS OF ARGYLESHIRE. Compiled by ROBERT CRAIG MACLAGAN, M. D. (Publications of the Folk-Lore Society. xlvii.) London: D. Nutt. 1901. Pp. vii + 270.

The language of the Gael is exceptional, in that it has hitherto been unrepresented among the collections of children's games; it is therefore with interest that one approaches the book of Mr. MacLagan. A high degree of antiquity is frequently ascribed to things Celtic; and it would seem likely that a gathering from the Highlands of Scotland or Ireland would furnish instruction on dark problems of European games. It is through the for-

mulas by which games are directed, especially rounds or dances to song, that the history of the amusements is most easily traced; and it is these which it is natural first to consider. A division at once presents itself according to language, inasmuch as the population of Argyleshire is bilingual, and this division corresponds to a diversity of character. The dramatic games are entirely English, Gaelic examples of rounds being completely absent; further, the rhymes exhibit modern and debased variants of English types, in no one instance furnishing any version of much interest or value; this quality clearly implies a very recent transmission. So far, the result is in accordance with previous observations, which go to show that the West European ballad and round failed to find acceptance on Gaelic territory, a deficiency no doubt due to isolation and severance of the peasantry from the higher class by whom such usages and songs were introduced and naturalized.

Turning to the Gaelic lore, this is of a very tenuous character; such paucity also must be modern, for we cannot suppose that Scottish and Irish usage should not have once been curious and interesting. In this part of the material also appear traces of borrowing from the European stock; nor do the formulas show clear marks of any great age; their generally puerile nature implies the reverse. It would seem likely, therefore, that we have not much to expect from future Gaelic collection; but it would hereafter be well to separate the Gaelic from the English matter. That the result of the gathering is a disappointment does not of course diminish the merit of Mr. MacLagan's essay.

One item may here be noticed. In dancing, in case of the absence of instruments, "ports" or isolated verses are used to direct the dance; these are sung by young women, and are usually meaningless, being purely mnemonic.

Mr. MacLagan has completed his record by illustrations of implements used in ball, archery, and puzzles.

W. W. Newell.

THE FUNDAMENTAL PRINCIPLES OF NEW AND OLD WORLD CIVILIZATIONS.
By ZELIA NUTTALL. (Archæological and Ethnological Papers of the Peabody Museum of Harvard University. Vol. ii.) Cambridge, Mass. 1901. Pp. 602.

One of the most interesting problems which confront the modern student of ethnology and archæology is the question, whether human advancement on the different continents is the product of independent evolutions, or the common inheritance of prehistoric migrations. Not so long ago serious writers on the subject were wont to deduce relationships between distant peoples from very inadequate data. One result of such methods was the well-known fact that the Indians of America have, in various learned works, been placed on the genealogical tree of nearly every nation known to antiquity. These reckless theories have caused a natural reaction. An influential school of anthropologists now expresses the conviction that the American Indian was separated from his human relatives in savage times,

if, indeed, his birth was not the result of an independent evolution. All analogies are to them merely the results of like forces and like environments acting independently. When these analogies are based on the kind of evidence which they usually ridicule, few fair-minded students will question that they are right. But the real question is whether all analogies can be regarded as products of general law. Many students of the subject are convinced that, in spite of the vagaries of former and less scientific times, there is a point at which this general law ceases to perform satisfactory service. At this point they find it necessary to dismount from general principles to find in the transmitted idiosyncracies of tribes and individuals the only satisfactory support across a stream of complex and arbitrary analogies. Obviously we can best settle the merits of the question involved by examining the nature of the analogies which occur. For this purpose the recently published work of Mrs. Zelia Nuttall is especially valuable, because in her studies she has entered into a seldom trodden field where there is much to learn. Independent of the problem mentioned this field is a most attractive one, for there the human mind probably made its earliest attempt to understand itself and the relation to the great and ever present mystery of the sky.

We may accept the author's explanation of the analogies which she points out, or we may explain them ourselves in another manner, but we can seldom, if ever, deny that they exist and are worthy of careful consideration. The work opens with an interesting study of the varieties and distribution of the svastika. The form of this symbol is believed to have originated in the revolution of the stars of Ursa Major about Polaris. This theory is both novel and plausible. In so far as it associates the svastika with celestial motion, it is in accord with the generally received opinion, and if there has been a tendency to connect that motion with the solar journey along the ecliptic, it must at least be admitted that a derivation from stellar rather than solar motion is more consistent with primitive conditions. There can be no doubt but that the svastika presents to the eye a faithful summary of the revolution of the stars of what we call the Dipper, nor is it doubtful that primitive peoples watched the movements of the stars with great care, and gained a surprisingly accurate knowledge of the apparent revolution of the heavens. The pole is a natural focus to which all celestial motion points. It must therefore have attracted the attention of the earliest star-gazers, who would soon learn the importance of knowing the only immovable point in their sky. Various tribes of North America, for example, who name but few constellations, seem to have been acquainted with the pole-star from pre-European times, and they relate an elaborate myth of the revolution of Ursa Major around it. Mrs. Nuttall describes numerous instances in which these stars play a conspicuous part in the Mexican ritual. She regards the god Tezcatlipoca as the personification of this asterism, and thinks that there existed in Peru a marked reverence for the north due to the memory of Polaris worship amongst emigrants from that direction. This reverence was, to some extent, transferred to the Southern Cross, which, as the writer has shown in his studies

of the Salcamayhua chart, was distinctly associated with the south pole by the Peruvians.

But to return to the northern hemisphere, the curve of the stars of the Dipper is also connected with the symbols of the scorpion's tail, while Cassiopeia becomes the serpent and the sacred bird with outspread wings, which figures in the contest with the ocelot, yet another symbol of Ursa Major. While we may not follow Mrs. Nuttall in all these identifications, those who deny them must possess no mediocre knowledge of the Nahuatl and Mayan glyphs to meet the arguments which she bases on a system of rebus reading that, to the writer at least, seems too consistent with the genius of the American peoples to be other than correct in principle. The svastika has been called by some writers the trademark of the Phœnicians. Placed in this light, its unquestionable appearance in America takes on additional interest. The late Dr. Brinton stated that the ignorance of the wheel on this continent is a fatal objection to the view of those who derive the svastika from this source. He seems not to have considered the possibility of such a simple derivation as is proposed by Mrs. Nuttall. The Anglo-Saxon *fylfot* or falling foot, a form of the svastika, clearly suggests the motion of revolution symbolized by a man running around a fixed object, and is a good companion for the Mexican gladiator tied to the sacrificial stone around which he moves, according to Mrs. Nuttall, in imitation of Ursa Major.

Our author passes from the svastika into what is perhaps the most interesting and important department of her extensive researches. This is concerned with the existence in all parts of the world of a "Great Plan" in accordance with which the lands and population were divided, and the governments and religions arranged. This plan was supposed to reflect on earth conditions which the study of nature indicated to exist in the celestial world. After reading the evidence bearing upon this subject, there is no room for skepticism. Some such plan undoubtedly existed, though as before we may differ as to the explanation of details. It is the material bearing upon this Plan which offers most interesting opportunities for testing the question of intercommunication versus independent origins, and, whichever explanation may be accepted, the plan affords a striking demonstration of the essential unity of human thought in the most distant regions of time and locality. We start with the observation of the celestial pole, the one central, stable, and unmovable spot about which all else in the heavens revolves. As in the sky so on earth. Eagerly man in his earliest advancement, driven from place to place by battle and earthquake and the turmoil of the elements, seeks for a like terrestrial ideal, for a paradise in the centre of the world where he may dwell in quiet and harmony with nature, in the ideal home. So arises the sacred unmovable centre identified with so many sacred cities. And the vision which at first beholds Polaris, lord of the centre, gradually sees more clearly and yet more clearly until the star is supplanted by the infinite, invisible Spirit, the unknown god, the god whose name is concealed except from the initiate. Around this name is thrown the darkest veil, yet through it there still appears, in the

Egyptian Book of the Dead, the form of the god of the centre associated with the bull. Behind that still occur suggestions of a singular romance of truth. Looking outward from the centre, man sees in the four so-called elements, fire, earth, air, and water, and in the four seasons corresponding to the four celestial regions divided by the solstice and equinoxes, sufficient reason for dividing the earth into four regions, often bounded by roads leading from the central temple to what the late R. G. Haliburton aptly termed the four diagonal points. To each region there is assigned a god. Celestially and terrestrially the rule of the centre is the supreme lord of the whole. Under him are the lords of the four regions. But in addition to this horizontal division there is the vertical division into above, centre, and below, making seven in all as the centre is repeated. Hence the well-known prominence of the number seven in symbolism. A yet more complex division parallels the twelve months with twelve provinces. There is a conspicuous example of this in Peru which the late Col. William S. Beebe first pointed out, and the present writer has elaborated. Both the wards of Cuzco and the provinces of the empire seem to have been arranged on this basis. The inhabitants of the different regions here and elsewhere were distinguished by peculiarities of dress and adornment. Although as a whole this Plan tended to promote the interests of law and order, it offered at times an excuse for tyranny and other abuses. The representatives of the upper world in the vertical division in some instances claimed the right to hold those of the lower world in slavery, while the excesses committed by the followers of the sky father and the earth mother are well known. In presenting the evidence bearing on the Great Plan, Mrs. Nuttall does not confine herself to historical governments. Some of her most interesting material is obtained from the description of the ideal republics of Plato and other philosophers. She argues very forcibly that the influence of these men and of the ideals which they perfected must have been sufficiently powerful to induce the foundation of more than one colony upon the basis proposed by them. When we find an identical scheme at the basis of many actually existing governments, it is not unreasonable to suppose that it originated amongst the followers of a similar philosophy who carried their ideas with them around the world. Indeed, she regards it as possible that the followers of Themistius, the philosophic contemporary of Constantine, driven from their own land by Christian persecutors, established at last in the New World the empire of Temistitlan, the land of Temis, the later Mexico, which at the time of Cortez was still an epitome of the Themistian philosophy.

Such in outline are a few of the more important elements of this ably written volume. It contains many minor suggestions of much interest. Space will only permit the briefest mention of one. There is a comparison of the Peruvian, Mayan, and Nahuatl cultures which reveals many elements in common. The first and last do homage to the noble knights of the eagle and the tiger, orders not inconspicuous in the Old World.

Several recent writers, notably Hewitt, d' Alviella, and Allen, have incidentally touched upon the symbolism and astronomy of the American In-

dians, but Mrs. Nuttall is the first to centre these studies on this continent. Possibly she has assigned to the polar element of astronomical symbolism some of the concepts which belong to the solar and other cults. Even allowing for secrecy, the polar cult does not seem to play the widespread rôle in myth and legend which a very general recognition of this Plan would seem to necessitate. The supreme deity, for example, is much more often associated with the sun than with the pole and about as often with the Pleiades and with Orion. The land of the hereafter is also associated with the Pleiades at least as often as with the pole, as the researches of R. G. Haliburton have clearly shown. On the other hand, the important rôle played by pole worship has probably not been appreciated by students. At least Mrs. Nuttall's book cannot fail to arouse and maintain interest in the subjects to which it refers. It is a valuable work, a worthy supplement to the author's earlier studies of the Mexican calendar. She has given us impressive evidence of the important and but recently suspected rôle played by symbolism in America, and we may well be glad to learn that this volume will before long be followed by others bearing upon related topics. Professor Putnam contributes a brief editorial note which lucidly explains the contents of the volume.

Stansbury Hagar.

JOURNALS.

RECENT ARTICLES OF A COMPARATIVE NATURE IN FOLK-LORE AND OTHER PERIODICALS (NOT IN ENGLISH).

BASSET, R. Notes sur les Mille et une Nuits. VIII. Le marchand et le génie. IX. Le dormeur éveillé. *Rev. de Trad. Pop.*, Paris, 1901, xvi. 28-35, 74-88, 193. These "Notes," continued from vol. xiv., are critical (both as to literature and folk-lore) and are accompanied by a wealth of bibliographical references. The redaction of the "Merchant and Genius," the author thinks, dates from the fifth century of the Hegira, about the second half of the tenth century A. D. The second part of the "Sleeper Awakened" is independent of the first, to which it has been more or less adroitly attached, and is based, in all probability, upon a real event. The first part is a development of the widespread theme, *If I were king*.

BOUCHAL, L. Indonesische Wertiger. *Mitt. d. Anthropol. Ges. in Wien*, 1900, xxx., N. F. X. Sitzber., 154-156. Brief notes on Werwolf beliefs in Java, Celebes, etc. — Bezoarsteine in Indonesien. *Ibid.*, 179, 180. Gives etymologies of names of the bezoar-stone in use among Indonesian peoples. — Noch einige Belegstellen für Geophagie in Indonesien. *Ibid.*, 180, 191. Notes occurrence of "earth-eating" in New Caledonia, Nusalaut, Saparua, Ambona, Java, Sumatra, and gives etymology of several of the names for "edible earth" in Malay languages.

CAPITAN, L. Les pierres à cupule. *Rev. de l'Ecole d'Anthrop. de Paris*, 1901, xi. 114-127. Discusses (with 13 text-illustrations) the various theories as to the origin and significance of the so-called "cup-marked" or pitted stones and rocks in various regions of the globe.

CHERVIN, DR. Traditions populaires relatives à la Parole. *Rev. d. Trad. Pop.*, Paris, 1900, 241-263. Treats of superstitions and customs relating to "tongue

cutting" in children in various countries of Europe (Italy in particular), gives a list of proverbial expressions in divers languages relating to the subject, notes "medical theurgy of speech," folk-lore of deaf-mutes, etc., and concludes with a list (pp. 260-263) of French, Italian, Spanish, Bulgarian, English, and German proverbs relating to the tongue and speech.

COELHO, T. O senhor sete. *A Tradição*, Serpa, 1901, iii. 33, 34, 56, 57. Continuation of detailed discussion of "seven" in folk-lore.

COLSON, O. Fétichisme. *Wallonia*, Liège, 1901, ix. 25-35. Cites instance of fetichistic survivals in the folk-Christianity of Belgium, popular practices which exist side by side with the sacerdotal religion, — a sort of *barbarie ambiante*. One of the most common examples is the "particularist faith," and the "specialization" of the powers of saints, notably as curers of disease. Another is the animism of religious statues. The ancient custom of placing in a consecrated place a nail or a pin to cure a sick person, comes, the author thinks, from a belief similar to that of the Congo negroes who have fetiches stuck full of nails, etc. The "mortification of the god" exists still in the region of Chimay. Love affairs have also their fetichistic side. — Le loup-garou. *Ibid.*, 49-59. Names, nature, and lore of werwolf in Belgium, etc.

DE COCK, A. De Doode te gast genood. *Volkskunde*, Gent, 1900-1901, xiii. 77-81. Brief notes on "Death as Guest" in the folk-thought of Belgium, France, Germany, Denmark, China, Spain. The Flemish version is closely related to the "Don Juan" tale from the Iberian peninsula. — Spreekwoorden en zegswijzen over de vrouwen, de liefde en het huwelijk. *Ibid.*, 84-87, 122, 123. Nos. 187-227 of Dutch proverbs and folk-sayings about women, love, and marriage, with references to literature and some citations of parallels from other languages. — Spreekwoorden en zegswijzen afkomstig van oude gebruiken en volkszedes. *Ibid.*, 151-160, 183-186, 231-237. Nos. 344-391 of Dutch proverbs and folk-sayings relating to wooing, marriage, spinning, etc., with references to literature and comparative notes. — De Arabische Nachtvertellingen. *Ibid.*, 173-182, 216-230. Critical review on the occasion of the appearance of the first three parts of the Krebbers-Stamperius edition of the "Arabian Nights" for the young. Also a comparative study, with reference to twenty-four variants in divers languages, of the "Story of the Little Hunchback." — Le garçon au bonnet rouge. *Rev. d. Trad. Pop.*, Paris, 1901, xvi. 217-231. Besides giving the Flemish text of "the red-cap boy," a variant of the "pursuit-tale," the author refers to some forty other similar stories from Europe, Asia, Africa, America, and Oceanica.

DELAFOSSÉ, M. Sur des traces probables de civilisation Egyptienne et d'hommes de race blanche à la Côte d'Ivoire. *Anthropologie*, Paris, 1900, xi. 431-451, 543-568, 677-690. Author cites evidence to show that the Baoulé, of the Ivory Coast of West Africa, have been influenced in the past by Egyptian civilization; that an "island" of white men has existed somewhere in this region. The folk-lore evidence relates to cosmology, astronomy, medicine, religion, funeral rites, cult of the dead, etc.

DRECHSLER, P. Der Wassermann im schlesischen Volksglauben. *Ztschr. d. Ver. f. Volkskunde*, Berlin, 1901, xi. 201-207. Discusses the folk-lore of the "water man" and "water woman" in German and Polish Silesia.

ELLON, F. Verzeichniss der japanisch-buddhistischen Holzbildwerke in der Sammlung Ellon. *Ethnol. Notizbl.*, Berlin, 1901, ii. 41-57. Explanatory list of 141 Japanese-Buddhistic wood-carvings presented by Herr F. Ellon to the Royal Ethnological Museum in Berlin. Brief notes are added (pp. 58, 59) by F. W. K. Müller. The names of some of these are very interesting from the standpoint of etymology.

GALLÉE, J. H. Sporen van Indo-germaansch ritueel in Germaansche lijkplech-

tigheden. *Volkskunde*, Gent, 1900-1901, xiii. 89-99, 124-145. An endeavor to discover in Germanic funeral ceremonies traces of Indo-Germanic rites. Many interesting analogies and coincidences are pointed out and remarked upon.

HEUSLER, A. Die altnordischen Rätsel. *Ztschr. d. Ver. f. Volkskunde*, Berlin, 1901, xi. 101-147. A somewhat detailed study of "Old Norse Riddles." Literary form, variants, prosody, content, *motif*, seriation, solutions, reflection of nature and environment, etc., are considered, likewise their relation to literature proper. Comparison with English riddles of the eighth century and with old German riddles reveals the fact that these Old Norse rhymes are largely *sui generis*.

JIRICZEK, O. L. Hamlet in Iran. *Ztschr. d. Ver. f. Volkskunde*, Berlin, 1900, x. 353-364. According to the author, there is a *rapprochement* between *Hamlet* and the story of Kei Chosro in the Shah Nameh. Resemblances with other legends are also noted.

KÜHNAU, Dr. Die Bedeutung des Brotes in Haus und Familie. *Mitt. d. Schles. Ges. f. Volkskunde*, Breslau, 1901, 25-44. A comparative study of the folk-thought of various regions of Germany concerning bread in its relations to the welfare of the house and its inmates, family, birth, marriage, death, etc., and also to the powers of nature. The basis of the bread-cult is the vegetative life of the field and its harvests.

LASCH, R. Weitere Beiträge zur Geophagie. *Mitt. d. Anthropol. Ges. in Wien*, 1900, *Sitzgeber.*, 181-183. Addenda to article published in 1898 on "earth eating." — Die Anfänge des Gewerbestandes. *Ztschr. f. Socialwiss.*, Berlin, 1901, iv. 73-89. A useful discussion with references to literature (Mason, McGuire, Cushing, Holmes, etc., ought to be added) of the beginnings of the industrial classes among primitive peoples. The folk-lorist is interested in the development of special deities for the various professions.

LEFÈVRE, E. Mirages visuels et auditifs. *Mélusine*, Paris, 1900, 25-39, 49-56. A detailed account, with abundant bibliographical references, of the folk-lore of eye and ear deception and kindred phenomena in ancient and modern times. Among the topics treated are: Mirages on land and water, phantasmagoria, peculiar noises, sounds and music, voices, echoes, singing sands, etc. — L'arc-en-ciel. *Ibid.*, 97-111, 121-125, 146-153, 178-186. A valuable study, accompanied by abundant bibliographical references, and a wealth of citations from the poetical literature of many lands, of "the rainbow in poetry." Circumstances attending the rainbow, appearance and disappearance, form, color, nature and composition, rôle and symbolism, rainbow as woman, fairy, etc., are some of the topics discussed. For psychologists and folk-lorists alike this study is of great interest.

LEFÈVRE, A. Le saint graal. *Rev. de l'Ecole d'Anthrop. de Paris*, 1901, xi. 178-183. Brief general discussion. The author considers the story of the Holy Grail to be a remarkable instance of the survival of myth in spite of religion. Behind the Christian *gradalis* lies the ceremonial vessel of the Celtic bards.

LEROY, Mgr. Usages des négrières d'Afrique et des négritos d'Asie. *Arch. p. l. Stud. d. Trad. Pop.*, Palermo, 1900, xix. 117, 118. Enumeration of customs of African negrillos and Asiatic negritos concerning birth, circumcision, adolescence, marriage, death, funerals, etc.

VON LUSCHAN, F. Ueber kindliche Vorstellungen bei den sogenannten Naturvölkern. *Ztschr. f. Päd. Psychol. u. Pathol.*, Berlin, 1901, iii, 89-96. This interesting discussion of the mental "childlikeness" of primitive peoples should be read in connection with the Address of Dr. Franz Boas on "The Mind of Primitive Man" (*Journ. Amer. Folk-Lore*, vol. xiv. pp. 1-11).

MAGIERA, J. F. Uwagi nad przyswojeniami w gwarach naszym. *Wisła*,

Warszawa, 1901, xv. 145-152. Contains interesting examples of assimilation in foreign words and folk-etymology in Polish dialects.

MOCHI, A. Gli oggetti etnografici delle popolazioni etiopiche posseduti dal Museo Nazionale d' Antropologia in Firenze. *Arch. p. l' Antrop. e la Etnol.*, Firenze, 1900, xxx. 87-172. The folk-lore material of this paper consists in the description of a number of personal ornaments, amulets, sacred pictures, and similar objects from the Erythreans and Abyssinians, Danakil, Somāl, and Galla. These, as well as the other ethnographic data, demonstrate the antiquity of contact with Europe, as well as the influence of Semitic intruders and neighbors.

DE MORTILLET, A. La circoncision en Tunisie. *Bull. et Mém. Soc. d'Anthrop. de Paris*, v^e s., i. 1900, 538-543. Describes, after Dr. A. Loir, circumcision as diversely practised by the Arabs and the Jews of Tunis.

MUSZYŃSKI, S. Presn o Ameryce. *Wisla*, Warszawa, 1901, xv. 197-199. Text of a Polish folk-song about America.

VON NEGELEIN, J. Die Reise der Seele ins Jenseits. *Ztschr. d. Ver. f. Volkskunde*, Berlin, 1901, xi. 149-158. This second section deals with the journey and path of the soul, the "path of death," its direction, length, width, straightness, etc., and the time consumed on the way, the obstacles *en route*, etc.

OLBRICH, DR. Aal und Schlange. *Mitt. der Schles. Ges. f. Volkskunde*, Breslau, 1901, 1-3. Brief account of some of the German folk-ideas springing from the resemblances between the eel and the snake. These vary from "hissing" to imparting a knowledge of beast-speech.

PICHLER, F. Ladinische Studien aus dem Enneberger Thale Tirols. *Corrbl. d. deutschen Ges. f. Anthrop.*, München, 1901, xxxii. 39-45. Contains interesting etymological notes and a list of some 560 folk-names of places (mountains, valleys, villages, streams, lakes, etc.) with here and there historical-etymological explanations.

DE PRATT, A. A sepultura de Herodes. *A Tradição*, Serpa, 1901, iii. 81-85. Treats of the legend which makes Herod Antipas die in Portugal, where his tomb is said to exist in a little village named Redinha, between Pombal and Condeixa. Folk-etymology makes of Redinha (the cavern where the remains of Herod are supposed to rest) a memory of the noted exile, — Redinha, Rodinho, Rodiolium, Rodim (cf. Rodao, Rodio, Roda, etc.).

RADLINSKI, I. Apokryfy Judaistyczno-Chrzescijanskie. *Wisla*, Warszawa, 1901, xv. 184-196. The first part or preliminary note of a study of Polish apocryphal Judæo-Christian literature concerning the apocalypses, assumptions, ascensions, etc., of Moses, Baruch, Isaiah, etc.

REGNAULT, F. L'évolution du costume. *Bull. et Mém. Soc. d'Anthrop. de Paris*, v^e s., i. 1900, 328-344. General discussion of the origin and development of dress. The factors of need, ornament, modesty, climate, etc., are considered, and the "laws" of imitation, exaggeration, and misonism brought out. When fashion no longer rules, we shall see, the author thinks, a real gain for taste and æsthetics. The article is illustrated with seven figures in the text.

RETZIUS, G. Om trepanation af hufudskulen, såsom folksed i forna och nyara tider. *Ymer*, Stockholm, 1901, xvi. 11-28. General discussion of trepanning in connection with the recent discovery of trepanned skulls from prehistoric burial-places in Sweden.

SABBE, M. Peter Benoit en het vlaamsche Volkslied. *Volkskunde*, Gent-1900-1901, xiii. 209-215. A brief account of the work of Benoit, the first composer in Flanders to prove the great value of folk-melody for musical purposes.

VON DEN STEINEN, K. Der Paradiesgarten als Schnitzmotiv der Paraguá-Indianer. *Ethnol. Notizbl.*, Berlin, 1901, ii. 60-65. Describes and discusses the

use (for decorative purposes on medicine pipes) by the Paraguá Indians of the garden of Eden *motif*, as obtained from the missionaries. See *Journal of American Folk-Lore*, vol. xiv. p. 98.

ZACHARIAE, T. Zu Goethe's Parialegende. *Ztschr. d. Ver. f. Volkskunde*, Berlin, 1901, xl. 186-192. The author concludes that the source of Goethe's poem is the story of Mariatale as given in Sonnerat's "Reise nach Ost Indien und China" (Zürich, 1783).

A. F. C.

THE JOURNAL OF AMERICAN FOLK-LORE.

VOL. XIV.—OCTOBER-DECEMBER, 1901.—No. LV.

EPISODES IN THE CULTURE-HERO MYTH OF THE SAUKS AND FOXES.

THE Sauks and Foxes are wont to gather on wintry nights round about the fires in their lodges, and listen to a story which to them is held sacred. The story tells of their creation by a divinity that came long before, and prepared the earth for them to live in. It recounts the divinity's benevolent acts towards men, his teaching the people the way to live, and his preparation for them of a home after death in the spirit world.

The narrative below is made up of certain episodes which deal with the main thread of the divinity's career. It is not so full of detail as might be, but the incidents and such parts of them as are here told occur in the order of their sequence. Furthermore, the fragments — for they are nothing more — are rendered freely in a simple, straightforward idiom rather than formally in a literal, bald translation. English equivalents for Indian terms are used wherever possible, and brief notes along the way will add certain explanations.

Once on a time the manitous dwelt upon this earth. They also dwelt beneath the earth, and far away where the stars are now. They were like people, marrying and rearing children just as people do now, and they were tall and big and mighty. Over them ruled Gīshā' Mū'nětōa,¹ the greatest manitou of them all. He, too, had taken to himself a wife, and of the four sons who were born to him two were destined to become great manitous.

Now the elder of the two sons was Wī'sa'kā,² and the younger Kiyápatā.³ They were different from all other children before them, for, even when very young and small, they were mightier manitous than those who were older than they. And the older they grew, the stronger they walked in their might as manitous. The manitous beheld the growing might of the two boys, and became jealous. And then drawing apart, they made talk one with another about it. At last the youths became equal in power with their father; and on seeing it, the father was greatly angered. Then he, too, became jealous.

Gīshā' Mū'nētōa then called a council of all the chiefs and foremost manitous upon earth, and when they were gathered together within his lodge, this was what he said : —

"Oh, my kindred, I have called you together to tell you of my trouble. I have long kept it to myself, but I cannot any longer. You know well my two elder sons, Wī'sa'kā and Kīyápatā. You have seen them grow up, till now they are full-grown boys. Alas, you have also seen how they have grown in their might as manitous. And now you see how they surpass the greatest of you, and are even equal with me. It will not go well with us if these youths continue in their might, the older they grow. By and by they will drive us away from the places where we now dwell. Then Wī'sa'kā will create a people ; these he will put to live in the places where we now live, and then he and not I will be Gīshā' Mū'nētōa. So for the welfare of me and of you and of us all these two boys of mine must die."

Thereupon the manitous burst forth, talking angrily one with another. And the din of their voices was like the growl of the thunderers in their wrath. And the whole earth trembled. The manitous all agreed that Wī'sa'kā and Kīyápatā should live no longer ; and when they had hushed, Gīshā' Mū'nētōa spoke to them again.

"My kindred, go to Hū'kī's⁴ lodge, for it is there the youths dwell. She loves them, and she uses every effort to keep them always with her. Go to the lodge when the boys are away. Tell Hū'kī all that I have told you, and persuade her to be on our side ; for without her help we shall not succeed."

Up then rose the manitous, all of them together ; and, rushing out of the lodge, they hurried to the place where Hū'kī dwelt. And the tramp of their feet, as they went, was so heavy that the whole earth shook beneath them. On coming to the lodge, they found that the boys were away ; and so they entered, and beheld the aged woman seated upon the *ōtāsānī*.⁵

Straightway they told Hū'kī all that their chief had commanded them. She tried at first to put them off, and have them talk of other things. But the manitous would listen to nothing. Then Hū'kī pleaded for her grandsons, beseeching that their lives be saved. But the manitous would not hearken to her prayers in behalf of Wī'sa'kā and Kīyápatā.

Then the aged woman was sad. She bowed her head, bent far forward, and hid her face in the palms of her hands. And there she sat in silence and in thought. By and by she lifted her head, lifted it slowly ; and as she looked at the manitous, this is what she told them : —

"You may kill Kīyápatā, but I give you this warning. You will

gain nothing by slaying him. He is now great, and if you slay him, it will be the means of his becoming even a greater manitou. He will live forever.

"And as for Wī'sa'kā, he is a mightier manitou than his younger brother. You will never be able to slay him, however much you may try. And if you make the attempt, it will be the fiercest fight ever fought by manitous. But you will not listen to me. You persist in demanding the death of Wī'sa'kā and Kīyápatā on the ground that it will be for the welfare of us all. Very well, have your own way. If you demand that I must be on your side in this fight, I suppose I must do what you say. But this much I will not do. I will take no active part in this war against my own grandsons."

Then the manitous rushed joyfully out of the lodge, joyfully because they could tell Gīshā' Mū'nětōa that Hū'kī had yielded to their demands. They doubted much the things she said about the might of her grandsons. They had made up their minds to slay the two boys, and at once set to work to accomplish their purpose.

The manitous called a council to which came all the manitous, old and young; and they invited Wī'sa'kā and Kīyápatā to be present. When the two boys came and entered the gathering, this is what the manitous told them:—

"All of us are going on a journey. It is over the beautiful country which belongs to Gīshā' Mū'nětōa, and we ask you boys, his sons, to come with us. There are two parties of us. One is of the old, the other of the young. We should like you, Wī'sa'kā, to accompany the older manitous, and you, Kīyápatā, to go along with the younger ones."

The youths consented, and joined each his own party. Thereupon the manitous departed from the gathering, the older ones with Wī'sa'kā going one way, and the younger ones with Kīyápatā the other. In a little while the two parties were out of sight of each other. On coming into the beautiful country, Wī'sa'kā noticed that the manitous one after another kept dropping out along the way. By and by the company dwindled down to a few very old manitous. These few chose Wī'sa'kā their leader, and, pushing him ahead, bade him to lead. On nearing a cluster of hills, Wī'sa'kā stopped and glanced over his shoulder. And as he looked, he beheld only one manitou behind him, one very aged manitou, who was in the act of stooping.

"Go on, do not stop for me," said the old manitou. "I shall be up and following you as soon as I shall have tied my moccasin string!"

Wī'sa'kā continued on, making no reply. On coming into a hollow between the hills, he looked again over his shoulder; and this time

he found he was alone. Straightway he hurried to the top of a hill ahead of him; but, before reaching it, he suddenly felt a twitch through his body, and then heard a cry from afar, "Oh, Wī'sa'kā, my elder brother, I am dying!"

Wī'sa'kā listened, and heard the cry repeated. Then he looked everywhere round about him; and while he did so, he heard the voice calling to him as before. But he was unable to find whence it came, no, not even after he had heard the cry calling to him a fourth time.

Then Wī'sa'kā ran from crest to crest, hoping to catch sight of his younger brother. But, alas! nowhere could he see even a single manitou. He then returned home, but even there Wī'sa'kā was unable to find Kīyápatā. Then it was he began to suspect that some harm had befallen his younger brother at the hands of the manitous.

Wī'sa'kā set out to search for Kīyápatā, going from lodge to lodge; but from each he was turned away with the answer, "I went with such and such a party, and how can I know where your younger brother has gone or what has become of him?"

Wī'sa'kā searched for Kīyápatā in every lodge of the manitous, and did not leave off asking for him until night. Failing to find a sign of him, Wī'sa'kā returned home. He was sorely grieved, because he was now sure that the manitous had harmed his younger brother.

Wī'sa'kā went out the next day to weep. He wept for four days, and on the evening of the fourth day he returned to his lodge. There, in the middle of the lodge, he sat himself down on a mat, and wept more bitterly than ever. And, lo, while he wept for his younger brother, he heard a footstep approaching without. At that Wī'sa'kā hushed, and hearkened at the tread of the step, which grew softer the nearer it approached.

The footstep stopped at the entrance-way; a tap sounded on the wood, and a voice in an undertone called, "Open to me, my elder brother; I would come in."

It was the ghost of Kīyápatā!

"Do not rap, my younger brother," whispered Wī'sa'kā, "and do not ask to come in. I must not let you enter. I have a better place than this where you may dwell. It is in the West, beyond the place where Sun goes down. Thither you shall go, and you shall not be alone. I will create a people after the race of our mother, and they shall follow you, and live with you there forever. And there they shall call you Chībíábōšā⁶ because you shall watch over them in the spirit world. The manitous have already heard me weep for you. So now you must leave this place; and, as you go, take with you this drum and this fife and this gourd-rattle and this fire. You will need these things when you welcome our nephews and our nieces⁷ into the world of spirits."

Thereupon the ghost reached its hand through the crack in the entrance-way, and received the drum and the fife and the gourd-rattle and the fire. And as the ghost started to go, it blew upon the fife, beat upon the drum, and whooped. And there straightway sprang from the ground a vast throng of ghosts, whooping as they rose, and accompanied the ghost of Kiyápatā on its way to the land beyond the place where Sun goes down.

After a time Wí'sa'ká went forth to find the manitous that had slain his younger brother. He went far and hunted long. He was pacing the shore of the sea ⁸ one day, weeping and sad. As he went along, little Gě'tchī Kánānā ⁹ flew across his path, and fluttered over his head. The little bird would have his elder brother stop and look up, for he wished to talk with him. Seeing Wí'sa'ká would not stop, Gě'tchī Kánānā fluttered near, so near that he flapped his wings against Wí'sa'ká's cheek.

Thereupon Wí'sa'ká stopped and, in an anger, scolded, "Away, you naughty little bird! Do not bother me!"

"Oh!" exclaimed little Gě'tchī Kánānā, "I had something to tell my elder brother. It was about the manitous that slew Kiyápatā, but I see he does not care to know."

"I am not angry, my younger brother," said Wí'sa'ká in a pleasant tone. "Come, tell me this that you know. Tell me, and I will paint your little eyes."

The little bird was happy, and this is what he told Wí'sa'ká: "You see that island yonder, round and formed wholly of sand. There is a hole in the centre of that island, and it goes deep underground into a huge cave. And in that cave dwell two manitous. They are among the foremost leaders, and mighty. It is they who had most to do with the death of your younger brother. They come forth early, and lie at the mouth of the cave sunning themselves most of the morning. And while they lie there, they look out over the sea toward the shore on the north and toward the shore on the south. Thus they guard the island, and they never let anything reach it alive."

Then Wí'sa'ká took little Gě'tchī Kánānā in his hand, and painted him as he had promised. And ever since that day Gě'tchī Kánānā has been red beneath the eyes.

Wí'sa'ká went out to the shore of the sea early on the morning of the next day; and, hiding himself, he watched for the appearance of the two manitous. And sure enough, as Sun rose, out came the manitous, as Gě'tchī Kánānā had said. And they lay stretched out close to the mouth of the cave, and there they basked in the sunshine.

Wí'sa'ká set to planning how he might get over to the island; and,

as he thought, he looked away to the northwest to a mountain which reached high above the clouds. Thither Wī'sa'kā went and gained the highest peak. As he sat there, he was able to look down upon the manitous without having them see him, for the clouds hid him from view. It was in the autumn when Wī'sa'kā sat upon the peak, and looked down on the island. As the wind blew past, it carried along dry leaves and withered flowers and seasoned blades of grass and all things small and light. Wī'sa'kā beheld many of these things drop along the way, some of them falling about the place where the manitous lay. He noticed, too, that the manitous did not move when these things dropping from the air, fell about them.

As Wī'sa'kā bowed his head in thought, he beheld a small white flower growing from the ground at his feet. It was a fluffy-headed flower, round as a little ball, with a slender stem. Plucking the flower and bringing the ball close to his lips, Wī'sa'kā blew upon it. Instantly the ball burst into a shower of fluffy particles which the wind carried away toward the island. The wind must have blown upon other heads of the same flower, for presently the air was dense with the little seed-wings, like snowflakes at the time of a heavy snowfall. And some of the broken parts of the flower fell by the hole where the manitous lay. Quickly the manitous slid back into their cave, for they suspected the wiles of Wī'sa'kā. By and by they reappeared, slowly and slyly at first, for it was their fear that Wī'sa'kā might be trying to cross over to the island.

"You cannot get over to the island in that flower, my elder brother," said Gě'tchī Kánānā, as he sat perched on a limb near by Wī'sa'kā. "Waft a spider's web over there as you did the flower. I am sure the web will help you better."

Wī'sa'kā did as Gě'tchī Kánānā told him. And he and the little bird together watched the wind carry the web over to the island and drop it between the two manitous. The instant it touched the sand the manitous grasped and swallowed it, for they suspected Wī'sa'kā might be in it. Wī'sa'kā wafted another web, and this time the manitous only looked at it. The third web they did not even cast eyes upon.

"Now is your chance, my elder brother," said little Gě'tchī Kánānā, "and the manitous yonder shall not see you."

Then taking another web, Wī'sa'kā floated it as before. And as the web lifted, he climbed into it, wrapping himself about with it. And, lo, as he did so, he became invisible; only the web could be seen floating toward the island. When the web fell, it dropped softly, noiselessly, between the two manitous. The instant it touched the sand, Wī'sa'kā resumed his own form and quickly shot the manitous, first one, then the other, piercing each in the side with his arrows.

And then there was a fight! Wī'sa'kā would have slain the two manitous there on the spot; but they howled so loud with pain that the earth trembled, and the other manitous, hearing the cry, came at the top of their speed to the rescue. Wī'sa'kā caught the heavy tramp of the manitous hurriedly approaching, and, before he was able to bring about the death of his enemies, he had to flee for his own life.

The manitous found their wounded friends in the water, where they had sought safety when hard pressed by Wī'sa'kā. The rescuers carried their wounded to a big lodge. There they held a council to find means of healing the wounded and of taking revenge upon Wī'sa'kā, for they were sure it was he who had come so near to slaying the two chiefs. They were sorely wroth to think that Wī'sa'kā had been able to reach the island. But they were even more wrought up to think that he had been able to get away without their knowing whither he had gone. They had decided in the council to go at once to Hū'kī's lodge; and on their way, they hurried as fast as they could run. When they arrived at the lodge, they did not tarry without; but they burst through the entrance-way, wailing and crying out, "Oh, our grandmother! our grandmother! Wī'sa'kā has wounded two of our chiefs. We beg of you to send for Métēmō Mámākā,¹⁰ the great healer. Send for her at once, tell her to come quickly, or else our two chiefs will die."

"Go to your chiefs," Hū'kī replied. "I will go now to find the great healer. I will send her to you as soon as I shall have spoken to her."

On hearing this, the manitous pushed out of the lodge and hurried back to the place where the wounded lay. And as they went, the earth shook beneath the heavy tramp of their feet.

As soon as the manitous were out of sight of her lodge, Hū'kī went out and made her way to the great healer's home. On arriving there, she straightway entered, and beheld the old woman seated at one end with all her daughters around her. They were busy preparing medicine from roots and herbs. Hū'kī went into their midst and said, "Oh, Métēmō Mámākā, I am told that two chiefs of the manitous are wounded and about to die. And indeed they will die unless you go at once and heal them." Saying this Hū'kī went out of the lodge and returned home.

After Hū'kī had gone, Métēmō Mámākā rose to her feet with the help of a cane, and called to all her daughters, "Up, my daughters, and on your feet. Come with me to the hills and hollows, along the rivers and through the woods. Help me find a medicine that shall heal the chiefs of the manitous." Saying this she moaned a lament, and led the way out. Her daughters followed, all of them in line,

one behind the other. And as they followed, they joined in chorus, wailing the lament. They walked slowly, each leaning upon her staff and bending forward. They held their faces close to the ground, for they were anxious to find the roots and herbs that would heal.

Now as Wī'sa'kā lay in hiding, he heard the wail of the great healer and her daughters. He knew by their lament what they were about; and so coming from his hiding-place, he went forth to meet them. On the way, he transformed himself into one of the old woman's daughters, and joined their train without having them see him.

By and by Métēmō Mámākā stopped, and turned about to see why one of her daughters was wailing so bitterly and was more wrought up than all the rest.

"My younger sisters," said Wī'sa'kā on resuming his own form, as the great healer and her daughters stood round about him: "You know who I am. I am your elder brother. I would have you return home. It was I that wounded the manitous. I did it, because they slew Kiyápatā, my younger brother. You must not heal them. Leave them to me."

The old woman and her daughters were happy to see their elder brother, so happy were they that they forgot themselves and hushed their wails. And then they turned homeward.

The manitous were gathered about the wounded chiefs, keeping up an incessant din, when they heard the heavy tramp of approaching footsteps. A silence suddenly fell upon them, for they suspected the coming of Wī'sa'kā. And during the silence, in walked a Métēmō Mámākā, like to the form of the great healer, who leaned on a cane and wailed out of sadness for the wounded manitous. She went and knelt beside the two chiefs as they lay on the ground in the middle of the big lodge. She wailed in song as she felt for the wounds. This she did for a while, and then rose to her feet, saying, "Kindle me here a fire. Put over the fire two kettles, and fill them with water. Place a manitou iron¹¹ into the fire to heat. And when you have done all that I have told you, leave me alone with these wounded chiefs. Go far away, so far away that you cannot see this lodge and cannot hear what I am doing. Should you remain to see and to hear all that I do, the medicine will not be strong and your chiefs will surely not be healed. Now go, and, after I am done treating them, I will send for you. And when I send for you, do not tarry, but come, all of you."

The manitous now felt quite sure it was the great healer, even if her step was heavier than usual. They did all that was told them, and withdrew far away from the lodge and out of view of it.

For a while the wounded manitous watched the Métēmo Mámākā at work with the medicines. At last they fell asleep.

At that Wī'sa'kā resumed his own form. The manitou iron was by this time red hot; and quickly taking the cool end in his hand, Wī'sa'kā thrust the other end first into the side of one manitou, then into the side of the other, following each time the track of the wound that he had made with his arrow.

The manitous far away among the hills heard a shriek of pain coming from their great lodge; straightway they beheld puffs of smoke shooting skyward from the roof of the lodge. And then they caught the smell of burning flesh. They hurriedly gathered themselves together, suspecting ill of the old woman and fearing that after all it might be Wī'sa'kā and not she. "Go," said one of them to Shāshākā,¹² "and find out what is happening within the lodge. Go under the ground and enter the lodge behind the *kētākānī*,¹³ on the side away from the old woman. Show only your head above the ground. Find out all that is going on and hurry back and tell us what you have seen."

In the meanwhile Wī'sa'kā had slain the two manitous. He cut their flesh into bits and broke their bones, and he put both flesh and bones into the two big kettles to boil. Then he sat upon the *ōtāsānī*, watching his work. And as he sat there, he saw a little head push out from the ground near by the *kētākānī*.

It was little Shāshākā. The first thing he beheld was Wī'sa'kā's finger pointing straight at him and beckoning him.

"Come, Shāshākā!" Wī'sa'kā called, "and sit up here beside me for a while."

Shāshākā climbed up and sat beside his elder brother.

"I know why you have come," said Wī'sa'kā. "The manitous have sent you to see what I am doing here. Go down to the kettles and eat all you can of the meat which you find there."

Shāshākā went to the kettles and ate till he could eat no more.

"Now," said Wī'sa'kā, winding a string of fat about Shāshākā's neck, "fill your mouth so full that you can hardly speak, and then return to the manitous. But before you arrive at the place where they are, take out some of the meat from your mouth, and holding it above your head, call out to them and say, 'Oh, manitous, see what Wī'sa'kā has done for me because I went to see him! He has made a great feast of the meat which you see about my neck, and he asks you to come and eat of it.'"

Shāshākā left the lodge so stuffed that he could hardly move. He was able, after some time, to come within calling distance of the manitous, and then he told them what Wī'sa'kā had bidden him.

The manitous waxed wroth at the sight of the cooked fat, for they

knew it was the flesh of the two chiefs. They hurried with all speed to the big lodge. On their entrance, they beheld no one within, but they saw the flesh and the bones of the two manitous cooking in the kettles. Then it was all very clear to them that Wī'sa'kā had come to them in the form of the great healer and had thus slain the two chiefs.

Then they sought to find Wī'sa'kā to slay him. In their anger they howled and wailed, and the tramp of their feet was so heavy that the whole earth shook beneath them. They hurled fire into all the places where they thought Wī'sa'kā might be in hiding. After the fire, came the rain. The rivers rose and the lakes overflowed, and the water ran over the land everywhere. By and by the water drove Wī'sa'kā from his hiding; it pursued whither he fled, even to the top of a high mountain. It did not leave off following even there; it pursued him up a lofty pine to the very tip of the topmost branch. And as the water was about to lay hold on him, Wī'sa'kā called to the pine for help. And lo, a canoe slid off from the top of the pine where he was standing. The canoe floated upon the water, and Wī'sa'kā sat within it, holding a paddle in his hand.

Then Wī'sa'kā went paddling about over the water, and as he did so he came upon a turtle-dove floating dead on the water. Wī'sa'kā drew him into the canoe, and, breathing his breath into the bill of the turtle-dove, said, "I pity my poor younger brother."

Straightway the turtle-dove came back to life.

In a little while Wī'sa'kā came upon a muskrat; he too was floating dead on the water. Wī'sa'kā pulled him into the canoe, and, breathing into his mouth, said, "I pity my poor younger brother."

Thereupon Muskrat came back to life.

Now the water covered the earth everywhere. And on the fourth day, when Wī'sa'kā was paddling about in the canoe with his two little younger brothers, he said to Muskrat, "My younger brother, I wish you to dive into the water to see if you can find some earth. If you find earth, come up and bring it to me."

Thereupon Muskrat climbed over the side of the canoe and slid head first into the water.

Then Wī'sa'kā said to the turtle-dove, "And I wish you, my younger brother, to fly over the water till you find a tree. If you find one, break off a twig and fetch it to me."

At that Turtle-dove lifted himself on his wings and flew out over the water. He was long returning. Wī'sa'kā saw him coming from afar, and paddled to meet him. But before they met, Turtle-dove's strength failed him and he fell into the water dead. Wī'sa'kā pulled him into the canoe, and, breathing into his bill again, said, "I pity my poor younger brother."

Turtle-dove instantly came back to life. Wī'sa'kā was proud of him, because he held within his claws a tiny twig, holding it even after death.

Wī'sa'kā and Turtle-dove then looked out over the flood, watching for Muskrat to appear. By and by they found Muskrat floating dead on the water. Wī'sa'kā pulled him into the canoe, and, breathing again into his mouth, said, "I pity my poor younger brother."

Straightway Muskrat returned to life. Wī'sa'kā was proud of him too, for he had brought up some earth which he still held under the claws of his forefeet, even though he had lost strength and died in the attempt. Muskrat held up his paws while Wī'sa'kā dug out the earth into the palm of his hand.

Wī'sa'kā rolled the tiny grains of earth into a ball. Then sticking the little ball on to the twig which Turtle-dove had brought, Wī'sa'kā cast them both together into the flood. And, lo, as soon as the ball and the twig touched the water, the flood began to fall, till by and by the canoe was resting upon dry land.¹⁴

Now the flood had caused the earth to be level and flat everywhere. Such was the way it looked when once on a time Wī'sa'kā was seated in front of his lodge, making arrows for the people whom he was soon to create.

All of a sudden as he sat there, he heard a voice calling to him from afar, "Oh, Wī'sa'kā!" He heard it once more, and then again; and at the fourth time he looked up to the sky, and lo, found that it was Sun,¹⁵ his grandfather, who was calling to him.

"Come up to my lodge," Sun went on to say, "and let me give you blue to color your arrows. I have it here in great store, and you may have all you wish. Buzzard will carry you up on his back."

Wī'sa'kā was glad, and the very next time Buzzard came on a visit he told him what Sun had said.

Now Buzzard was made unhappy by what Wī'sa'kā had told him. At this time he was the most beautiful of all creatures. The blue, the red, the yellow, the green, and the white of his feathers were so dazzling that they blinded the eyes of all that looked upon him. And Buzzard became proud, so proud that he dwelt alone with his kin far away in the sky, where no other living-kind could go and intrude upon him. He grew lazy, and he liked nothing better than to look at himself all the while. But he knew better than to refuse Sun and Wī'sa'kā, and so stooped to let Wī'sa'kā climb on his back and clasp him about the neck. And when Wī'sa'kā was on, Buzzard spread his wings and rose; and up, up, up they went till they vanished from the eyes of creatures on earth.

The journey was long and it took many days. At last Sun saw his grandson coming; he saw him coming from a great distance, and

went to meet him. By and by Buzzard drew near, near enough at last for Sun to reach down to take Wi'sa'kä by the hand; but as Wi'sa'kä let go Buzzard's neck with one hand and started to grasp Sun's hand with the other, Buzzard flew quickly from beneath him. Then down fell Wi'sa'kä, now diving head foremost, now lying on his back, now plunging feet first, and now whirling over and over. Thus Wi'sa'kä fell; and, had he fallen to the earth, he would surely have been killed. But his grandfather, the tree, saw him, and caught him in his arms, thus saving him from death.

Then was Wi'sa'kä in great wrath. And while he was in great anger, his friend Elk came on a visit to see him. Wi'sa'kä said to him, "My grandfather Sun asked me one day to come to his lodge and get blue for my arrows. He told me Buzzard would carry me there, and indeed Buzzard did carry me as far as my grandfather's country. But as I reached out to take my grandfather's hand, Buzzard flew out from under me. And down to earth I fell. I surely would have been killed had it not been for my grandfather, the tree, who caught me in his arms. Now I want you to bring Buzzard to me; bring him any way you can and as soon as you can."

Elk went away happy, for he was glad to be on an errand for Wi'sa'kä, whom he loved. He knew just where to go. It was at a place where all animal-kind was wont to frequent, and there he lay himself down and pretended to die.

Wolf was the first to find him, and it pained when Wolf dug his teeth in and began to pull on the flesh. Then came Crow, whose sharp beak pricked through the skin. But Elk lay still as if sure enough dead. By and by Buzzard lit on a mound close by in the rear. Presently he began to sidle nearer, hop by hop, till he was close enough to pull on the flesh. Elk endured it all till Buzzard got his beak in past the head. Then up jumped Elk, holding Buzzard by the head, and ran off to Wi'sa'kä's lodge.¹⁶

Wi'sa'kä did not look angry, and he did not scold Buzzard. All he said was, "I want you to go home and return at once with your kindred. I have a message for them when they are all together."

Buzzard went home thinking that Wi'sa'kä had forgotten his fall from the land of Sun. It was but a little while before Buzzard returned, he and all his kindred. They came and assembled themselves before Wi'sa'kä's lodge and waited for him to give them his message.

By and by he came out to them, and this is what he said: "And so you thought it much fun, Buzzard, to drop me down from my grandfather's country after you had carried me thither. Of course all living-kind will laugh on hearing about it, and you think you will be greatly pleased because you are the one who let me fall. I am dis-

pleased with you, Buzzard, for letting me fall, and I mean to punish you for it.

"You see the land is level everywhere. Now I wish you to dig courses for rivers, to build hills and mountains, and to give shape to all the earth. I shall create a people when you will have done this work, and I shall put them to dwell on the earth. They will look upon you, and you will be to them the most loathsome of all living-kind. The beautiful colors of your feathers shall change to the color of the soil of the earth. And your neck and head, once so fair of form, shall remain disfigured as Elk made them in dragging you to me. So now set to the work that I have commanded you."

Thereupon the Buzzards set to work, and sad they were at their task. Some formed in line, one behind the other, and pushing their breasts against the soil, formed the river courses. Others dug up the ground with their talons and piled up huge mounds of earth. Afterwards they came and soared slowly along the slopes of the mounds and gave them shape with the under side of their wings. It was these that made the hills and the mountains and formed the slopes of the valleys in between.

Thus Wī'sa'kā prepared the world for his people. But he drove the manitous away before he brought the people into the land which he had prepared for them. Some of the manitous fled under ground, and to these Wī'sa'kā gave the charge of fire. Others fled above, where they may now be seen as stars. Among them is Gīshā' Mū'nětōa. His lodge is on the shore of the White River;¹⁷ and there he dwells, he and many of the manitous that had warred against Wī'sa'kā. Wī'sa'kā made thunderers of some of the manitous that had fled to the south, and these he made guardians of the people.

Wī'sa'kā then created the people, making the first men and the first women out of clay that was as red as the reddest blood.¹⁸ And he made them after the race of his mother. He taught them how to hunt, and he taught them how to grow food in the fields; he taught them all kinds of sports, and he taught them how to live peacefully with one another; he taught them how to sing and dance and pray, and he taught them all manner of other good things. So once on a time, after he had taught the people the way to live, Wī'sa'kā called them all together, and said:—

"I am now going away to leave you. I am going away to the north and build me a lodge amid the snow and ice. Thither you cannot, must not come, unless it is my will for you to see me. But I shall appear to you once every year, not in the form as you see me now, but in the flakes of the first snowfall. I shall live in that land of snow till I think you have dwelt long enough upon this earth. Then I shall return to you as I am. I shall return to you as youth-

ful as when I leave you. And this will be the sign by which you will know me. My braided hair will fall down in front of my two shoulders just the same as now. You will know me by the eagle feather in my hair at the back, by this bow which I shall hold in one hand and by this arrow which I shall hold in the other. Then I shall take you with me to the west, to the place where rules Chībīā-bōsā, my younger brother, your uncle. There we shall meet our kindred that have gone before us, and we shall dwell there with them forever. After I have taken you to the new home, I shall return once more to this world; and my return will be to destroy this world. Then I shall go and live forever with you."

And this is the promise Wī'sa'kā made before he went away to the north.

William Jones.

NOTES.

[These notes include some corrections of phonetic notation, etc., which came too late to be inserted in the text. For Kīyápatā and Wī'sa'kā read throughout Kīyā'pā'tā'ha and Wī'sa'kā'ha; for Gīshā' Mū'nētōa read Gīshā Mā'netō'wa; for ō'tasānī read ō'tasā'ni; for Chībīābōsā read Tcīpāyāpō'swa; for Gē'tchī Kānānā read Gē'tci Kā'nānā'hā; for Mētēmō Māmākā read Mētēmō'ha mā'mā'kā'ha; for Shāshākā read Shā'shāgā'ha; for *kētākāni* read kētāgā'ni; for Hūki read throughout Mesā'kamīgō'kwā'ha. — A. F. C.]

¹ Gīshā is an adjective meaning big, great, large; *G* is hard and *ä* is like *a* in *hat*. Mā'netō'wa is for manitou; *ä* is like *u* in *bun*.

^{2 8} The sign ' before *k* in Wī'sa'kā'ha, and before *p* and *t* in Kīyā'pā'tā'hā is a slight aspirate due to the change of position which the tongue makes under certain conditions as here, when about to pronounce a surd.

⁴ Mesā'kamīgō'kwā'ha is made of two words, *mesā'kāmi'gi* — the world over, and *tkwā'wa* — woman. She is the grandmother of the manitous and of the people.

⁵ Ō'tasā'ni is a raised platform which extends along both sides of the interior of a summer bark lodge. People sleep and eat upon it and store thereon their household goods.

⁶ Tcīpāyāpō'swa is the name of Kīyā'pā'tā'ha in the stories of him in the spirit world. Sun (l. 37) should more properly be written Kī'sheswa, a divinity that dwells in the land of dawn. It is from the tip of the eagle feather which he wears at the back of his head that the light of day comes.

⁷ It is said that Wī'sa'kā'ha created the people, yet they are called his uncles and his aunts (not nephews and nieces).

⁸ Sea is for Gē'tci Gumī'we, a word meaning the great expanse. It is also the word for the Great Lakes, near and about which the Indians once lived.

⁹ Gē'tci Kā'nānā'hā is a small bird of a bluish color with a black stripe across the eyes.

¹⁰ Mē'tēmō'ha is an *old woman*, and mā'mā'kā'ha is a *toad*.

¹¹ Manitou iron is from mā'netō'wi pī'yāpē'kwi, which means more literally *manitou metal*.

¹² Shā'shāgā'ha is a small snake, probably the garter-snake. He is a frequent character in story.

¹³ Kétāgā'ni is a tall post which stands in the middle of a summer bark lodge. It helps to hold up the ridgepole.

¹⁴ Some leave out the incident of the canoe. It is said by these that Wī'sa-
'kā'ha was out of reach of the water when he stood at the top of the pine. Aside
from this difference the story is pretty much the same as here.

¹⁵ See note 6.

¹⁶ The paragraph is an epitome of a long narrative that is told with much lively
detail.

¹⁷ The White River is the "Milky Way."

¹⁸ Hence Meskwá'kīā'gi, *Red-Earths*. The name is applied especially to that
part of the tribe known as Foxes. The name Foxes, so the story runs, was
given by the English. The English got it from Les Renards, a name which the
French in turn got from Wā'gōhā'gi, a plural form denoting members of the Fox
clan. It is said that members of this clan were the first in the tribe to see white
men. The occasion was on a hunt north of the Great Lakes, and the white
men were French.

FOLK-LORE OF THE FLATHEAD INDIANS OF
IDAHO: ADVENTURES OF COYOTE.

I. HOW SPOKANE FALLS WERE MADE.

COYOTE and Fox were travelling together and they were coming up from below. When they got to where Spokane Falls now is, Coyote said to Fox, "I believe I'll get married. I'll take one of the Pend d'Oreille women for my wife."

So he went to see the chief of the Pend d'Oreilles about getting one of the women for a wife. The chief was not willing to let his women intermarry with other tribes, so he told Coyote he could not have any of the Pend d'Oreille women for a wife.

Coyote said, "Now I'll put falls right here in the river, so the Salmon cannot get past them." That is how Spokane Falls were made.

II. COYOTE KILLS THE GIANT.

From Spokane Falls Coyote came on up to Ravalli. There he met an Old Woman, who was camped close to where Ravalli Station is now. The Old Woman said to Coyote, "Where are you going?"

"Oh," said Coyote, "I am going to travel all over the world."

"Well," said the Old Woman, "you had better go back from here."

"Why should I go back from here?" asked Coyote.

"Because there is a Giant in this valley who kills every one that goes through," replied the Old Woman.

"Well," said Coyote, "I will fight with him and kill him."

Then Coyote started on the trail again. He saw a great big tamarack-tree growing on the hillside, and he pulled it up and threw it over his shoulder and went on his way. He said to himself, "I'll choke that giant with this tamarack-tree. That's what I'll do."

Pretty soon he saw a woman that was nearly dead. "What is the matter with you?" asked Coyote. "Are you sick?"

The woman said, "No, I am not sick."

Coyote said, "I am going to choke the Giant with this tamarack-tree."

The woman said, "You might as well throw that stick away. Don't you know that you are already in the Giant's belly?"

Then Coyote threw the tamarack against the hillside, and it can be seen close to Arlee, a little station on the Northern Pacific Railroad. It stuck against the hillside and grew. All of what is now Jacko Valley was filled by the Giant's belly.

Coyote went on from there and he saw lots of people lying around. Some of them were dead, and some were pretty nearly dead. "What is the matter with you people?" asked Coyote.

They all said, "We are starving to death."

Coyote said, "What makes you starve? There is plenty to eat in here, lots of meat and fat."

Then Coyote cut chunks of grease from the sides of the Giant and fed them to the people, who got better. And then Coyote said, "Now, all of you people get ready to run out. I am going to cut the Giant's heart. When I start to cut you must all run out at O'Keef's Canyon or over at Ravalli."

The Giant's heart was the rounded cluster of mountains north of Flathead Agency, and there are marks on the side which show the place that Coyote cut with his stone knife.

Coyote began to cut the Giant's heart with his stone knife. Pretty soon the Giant said, "Please, Coyote, let me alone. You go out. I don't want you to stay in here. You can go out."

Coyote said, "No, I won't go out. I am going to stay right here. I'm going to kill you."

Then he started to cut the Giant's heart. He cut the Giant's heart off and then ran out. The Giant was dying, and his jaws began to close. Woodtick was the last to come out. The Giant's jaws were just closing down on him when Coyote caught him and pulled him out.

"Well," said Coyote, "you will always be flat. I can't help it now. You must be flat." That is the reason Woodtick is so flat.

III. COYOTE AND THE TWO SHELLS.

From there Coyote went on down to where Missoula now is. Coyote was walking along between Lolo and Fort Missoula when he heard some one call his name. He stopped and looked around, but he could n't see any one. Then he started on a little trot, and he heard his name called again. He stopped and looked right through the trees, and there, by the side of the river, he saw two women sitting down.

He went across the river and up the hillside to where the women were sitting. When he got close to them he thought he would marry them, because they were good-looking women. So he went and sat down between them.

When he got between them they stood up and went dancing down the hill to the river. When they got close to the river, Coyote said, "Wait, I want to take off my clothes." Coyote had nice clothes on, all beaded and trimmed in shells. He was a great chief.

The women said, "No, we don't want to wait; we will have a nice time dancing." They danced right on into the river, and they pushed Coyote down and drowned him.

Some time after that, his partner, Fox, was around the river look-

ing for something to eat. He looked down in the river and saw something lying at the bottom. "Why," said he, "that is my partner, Coyote," and he pulled him out, and jumped over him, and Coyote came to life again.

"Oh, my," said Coyote, "I have slept too long."

Fox told him, "You were not asleep; you were dead. What for did you go near those women? You had no business near them anyhow."

Coyote said, "Now, I'll go back there and I'll kill them both."

Coyote went back and climbed half way up the hill. Then he set fire to the grass. The women started to run, but they could n't get away. Both of them were burned to death.

They were Shells, and the reason the side of a shell is black is because they were burned that time.

IV. COYOTE KILLS ANOTHER GIANT.

Coyote started from there to go up to Stevensville. Between Corvallis and Stevensville there is a very sharp Butte. The Giant lay on top of that Butte. Coyote had a little black squirrel for a dog. He called him One Ear. The Giant had Grizzly Bear for his dog. Grizzly Bear killed all the people that passed through the valley. He never missed one.

At the foot of the hill Coyote saw a little camp of Mice. He said to them, "What will you take to dig a little hole for me from the bottom of this hill up to where the Giant is? I want to go up under the ground. It is the only way I can get up."

The Mice said, "Give us some camas and blackberries and we will dig the hole." Then Coyote gave them some camas and blackberries, and they began to dig. They dug and dug until the hole reached from the foot of the hill to the top. It came right up to where the Giant lay.

Coyote went in about noon. He crawled through the little hole, and pretty soon he came out right under the Giant's belly, where the hole ended.

The Giant was very much surprised. "Where did you come from?" he said.

Coyote said, "Are you blind that you did n't see me come?"

"Which way did you come?" asked the Giant.

"I came right across the prairie," answered Coyote.

"I did n't see you," said the Giant. "I've been watching everywhere all day, and I did n't see any one come."

Coyote said again, "Are you blind that you did n't see me? You must have been asleep. That is the reason you did n't see me."

Just then the dogs began to growl at each other. Coyote said to

the Giant, "You had better stop your dog. My dog will kill him if you don't."

The Giant said, "You had better stop your dog. My dog will swallow him."

Then the two dogs began to fight. One Ear ran under Grizzly Bear and cut his belly open with his sharp pointed ear. Grizzly Bear fell down dead.

Coyote said, "I told you to stop your dog. Now he is killed."

Then they sat down and began to talk. Coyote made a wish, and whatever he wished always came true. He wished there were lots of horses and women and men down at the foot of the hill. Pretty soon he could see the people and horses moving down there. The Giant did n't see them yet.

Coyote said, "I thought you had good eyes?"

The Giant said, "Of course I have good eyes. I can see everything."

Coyote answered, "You say you have good eyes. Can you see the Indians moving over there? You did n't see them yet?"

The Giant looked very carefully and he saw the Indians moving. He was ashamed that he did n't see them before.

"Now," said Coyote, "let us be partners. We will kill all these people."

"All right," answered the Giant.

"Now we will go after them," said Coyote. "We will go down to the foot of the hill."

They started down the hill, and when they were half way down the Giant was very tired.

"Give me your knife," said Coyote. "I will carry it for you. It is too heavy for you, and you are already very tired." So the Giant gave Coyote his knife. Then they started on.

When they got to the bottom of the hill the Giant said, "I am not going any farther than this. I am played out."

Coyote said, "Give me your bow and arrows. I will carry them for you." The Giant gave his bow and arrows to Coyote. Then he had nothing at all to fight with.

As soon as Coyote got the bow and arrows he began to jump and yell. "Now we'll start war right here," he said.

"Let me go free, Coyote," begged the Giant. "I won't kill any more people. I'll be good friends with everybody if you'll let me go."

"No," said Coyote. "I am going to kill you now. To-day is your last day."

Then he commenced to shoot, and soon he killed the Giant.

V. COYOTE AND THE CRYING BABY.

From there Coyote went on to a place called Sleeping Child. As he was going through the woods he saw a child in its cradle-board leaned up against a pine-tree. The baby was crying and crying just as hard as it could cry. Coyote called for the baby's mother, but he could get no answer. He called again and again for the mother to come and take her baby. But the mother did n't come.

Then he took the baby to quiet it, and he said, "I know how I'll stop your crying." He put his finger in the baby's mouth for it to suck. The baby sucked a while, and when Coyote took his finger out of the baby's mouth there was nothing left but the bones.

He put in another finger and another, until there was nothing left of all his fingers but the bones. Then his hand, then the arm, the other hand, the other arm, his feet, his legs, all of him, and then there was nothing of Coyote but the bones.

In a few weeks Fox came along that way, and he saw the bones of Coyote lying on the ground. He jumped over them, and Coyote came to life again.

Coyote said, "I have slept a long time."

Fox said, "You were not asleep. You were dead. What for did you go near that baby? It is one of the Killing People. That is the way it kills every one that goes through these woods."

Coyote said, "It kept on crying so hard that I put my finger in its mouth. It felt pretty good, so I put in another and another until it was all of me. Give me a knife and I will go back and kill that baby." So Coyote went back and killed the baby.

VI. COYOTE AND THE WOMAN.

Coyote went on across the river. As he was going up the mountain-side he heard the dogs barking furiously. He looked to see what they were barking at, and he saw a Mountain Sheep running ahead as fast as it could.

On the top of a high steep cliff stood a Woman, who kept holloaing to Coyote to come on and kill the Mountain Sheep, to shoot him quick before he got away.

Coyote went around the mountain-side, and came up where the Woman was. The Mountain Sheep was right in among a pile of rocks. The Woman kept showing Coyote where to stand when he shot the Mountain Sheep, but she kept behind him all the time.

When they got very close to the edge of the cliff, she was showing him how to aim, and then all at once she pushed him over the edge. Coyote fell down, down into the middle of the river, and lay there dead.

About a month after that, his partner Fox was fishing in the river, and he saw something white at the bottom. He looked again and saw that it was the bones of his partner. He fished him out of the river, jumped over him, and Coyote came to life again.

Fox said, "What have you been doing again?" Coyote told him about the Mountain Sheep and the Woman that had pushed him over the cliff.

Fox said, "Go back on the same trail and play blind. Get the Woman to go in front of you to show you the way, and when you are at the edge of the cliff, push her over and kill her."

Coyote went back over the same trail, and he played blind for the Woman to lead him and show him how to shoot straight. He kept her in front of him, and every once in a while he would open one eye just a little bit to see if they were near the edge of the cliff. When they were close to the edge, Coyote pushed her over and she got killed. This happened between Grandstell and Darvy.

VII. THE MEDICINE TREES.

Coyote took to the trail again, and went up to Medicine Trees between Ross's Hole and Darvy. Coyote was going down the mountain-side, and a big Mountain Sheep ran after him. There were big trees standing at the bottom of the mountain.

Coyote ran and the Mountain Sheep ran after him. Then all at once Coyote ran out to one side. The Mountain Sheep ran on down the mountain and right into the big trees at the bottom. One of his horns stuck in the side of the big tree. It is away up high now and can be seen quite plainly.

Every time the Indians go by there, they give earrings or beaded moccasins or anything they happen to have to that horn, because it is big medicine. That is why the trees are called Medicine Trees.

VIII. COYOTE AND ROCK.

Coyote and Fox went on from there to a place called Ross's Hole. Coyote had a very fine new blanket. As they went along they saw a very nice big smooth round Rock. Coyote thought it was a very nice Rock.

He said, "I think you are a very nice Rock. You're the nicest Rock I have ever seen. I guess I'll give you my blanket to keep you warm." So Coyote gave the blanket to Rock.

Then Coyote and Fox went on their way. Pretty soon it began to thunder and lightning. Coyote and Fox went under a tree for shelter. Now Coyote had no blanket to keep the rain off his nice beaded clothing, and he was afraid his clothes would get spoiled.

He told Fox to go back and get the blanket from Rock. Fox

went and asked Rock for the blanket, but Rock said, "No." Then Fox came back, and told Coyote.

Coyote said, "Go back and ask Rock if I can't please have the blanket for a little while. I'll give it back to him again after the rain is over."

Fox went back and asked Rock again, but Rock said, "No, he can't have it. I want it myself." Then Fox went back and told Coyote what Rock had said.

"Well," said Coyote, "he is awful mean. I think he might let me have the blanket for just a little while. He never had a blanket before. What for should I work hard and get a blanket just to let him keep it? I'll not do it. I'll take my own blanket." So Coyote went back and jerked the blanket away from Rock.

Then all at once it cleared up. Coyote and Fox sat down to smoke. While they were smoking, they heard a crushing, crashing noise. They looked up and saw Rock come rolling toward them as hard as he could. They jumped, and ran down the hill as fast as they could run. Rock was going awful fast, and going down the hill he got pretty close to them. Fox jumped into a hole in the side of the Hill and Rock just touched the tip of his tail as he went by. That is what made the tip of a Fox's tail white.

Coyote went on down the hill, jumped into the river, and swam through and came up on the other side. He saw Rock go into the river and thought he would sink to the bottom, but Rock swam through all right, came up on the other side, and went after Coyote. Then Coyote ran for the thick timber. When he got to the middle of the thick woods, he lay down and went to sleep. Pretty soon he woke up, and heard the trees crashing and crackling, then he knew Rock was after him yet.

Coyote jumped up, and ran for the prairie. Rock came on after him on the prairie. Coyote saw a big Bear, and Bear said to Coyote, "I'll save you." Pretty soon Bear and Rock came together and Bear lay dead.

Then Coyote saw a big Buffalo, and Buffalo said to Coyote, "I'll save you." Rock passed on, he struck the big Buffalo, and Buffalo lay dead.

Coyote ran on till he came to where two Old Women were standing, who had stone hatchets in their hands. They said to Coyote, "We'll save you." Coyote ran in between them, and Rock came right after him. Coyote heard the Old Women strike Rock with their hatchets. He turned and saw Rock lying on the ground, all broken to pieces.

Then Coyote noticed that he was in a big camp. Pretty soon he heard the Old Women say, "He looks nice and fat. We'll have

something good for our supper now. Let us eat him right away." Coyote sat and studied. When Coyote wished for anything it always came to pass. So he wished that all the water would dry up.

After he had made the wish, he said, "I am very thirsty. I wish you would let me get a good drink of water."

The Old Women said, "There is plenty of water here. You may have a drink." But when they looked in the pails they found that every one was empty, and all the little streams close by were dry.

Coyote said, "I know where there is a creek that has water in it. I will go and get some water for you." He took the pails and started off. When he got out of sight he ran away. The Old Women waited for him a long time. Then they began to blame each other for letting him go. At last they quarrelled and killed each other.

IX. COYOTE IN THE BUFFALO COUNTRY.

Coyote travelled on from there. After a while he had nothing to eat. He was pretty nearly starved. He went into a tepee about noon and lay down to rest. He was very weak because he had had nothing to eat for a long time.

He heard some one holloa, but he could n't see any one. Then some one called again, and after he had looked carefully for some time he saw Eagle a long ways off.

Eagle told him that far away from there was a very rich country where there were plenty of Buffalo all the time. "I am going there," said Eagle, "but you can't go, you're too poor."

Then Coyote got mad. He said, "I can go any place I want to. I am going to go there." Coyote started out, and in fifteen days he got there. The place is on the Missouri River, not far from Great Falls. There was a big camp of people at this place. Bear was their chief. The people did not like Bear at all. When they killed lots of Buffalo, Chief Bear would always take the best pieces for himself, all the good meat, and the nice chunks of fat.

Coyote wanted to be chief himself, so he went out and killed a big Buffalo and stripped off all the fat. Then he cut the meat in strips and hung it up to dry. After that he built a big fire and heated some stones red hot.

Chief Bear found out that Coyote had killed a Buffalo, and he came to look at the meat. "This is nice meat," said Bear, "I'll take this."

Coyote said, "I saved some fat for you." Then Coyote took one of the red hot stones, and put plenty of fat around it. Then he shoved it into Bear's mouth. This killed Bear, and then they made Coyote chief.

Bear had been a great Medicine Man, and whenever he wished for anything it always came to pass. It was Bear who had caused the Buffalo to stay around in that country all the time, so when Coyote became chief all the Buffalo went away. In ten days the people were starving. Every one said, "Coyote is no good of a chief."

Coyote went out to hunt for Buffalo. He was all alone, and he hunted for five days, but he could n't find any Buffalo at all. He was ashamed to go back to the people without anything, and so he kept right on.

In a little while Coyote met Wolf.

"Where are you going?" said Wolf.

"I am going to travel all over the world," answered Coyote.

Wolf went on ahead, and pretty soon Coyote heard a wagon coming after him. He looked around and saw that the wagon was full of meat. Coyote lay down by the side of the road, and pretended he was dead. The driver stopped his horses. "This is pretty good fur," said he. So he threw Coyote into the wagon and went on.

Coyote ate and ate all the meat he could hold. Then he jumped off the wagon, and ran away. Pretty soon he met Wolf again.

"Well," said Wolf, "you look fat. Where did you get the meat?"

Coyote told him that he had played dead and lay on the roadside. The driver picked him up, threw him into the wagon, and drove on. "Now," said Coyote, "he picked me up for my fur, and your fur is much finer than mine; he'll take you quicker than he did me."

Wolf lay down on the road, and pretended he was dead. Pretty soon the wagon came along. The driver stopped his horses and jumped out. "Ha, ha," he said, "Wolf looks as if he were dead, but I'll see this time." So he took a big club and hit Wolf on the head, and then right away he hit him another lick.

Wolf was pretty nearly killed. He jumped and ran away as fast as he could. He was awfully mad at Coyote. He said, "I know Coyote did this on purpose. I'll kill Coyote, that's what I'll do."

Wolf ran, and Coyote ran. After a while, Wolf overtook Coyote. "I'm going to kill you," said Wolf, "that's what I'm going to do to you. What for did you play that trick on me? I am going to kill you right now."

Coyote said, "Wait, I have something to say to you. Wait till I have said it. Then you can kill me after that."

"All right," said Wolf, "what is it?"

"Well," said Coyote, "there are only two of us. It is n't fair for us to fight alone. Let us get others to fight with us. Then it will be like one tribe fighting another. Let us get some other fellows to fight with us, and let us fight fair."

"All right," said Wolf.

Wolf went in one direction, and Coyote in another. Wolf saw a Bear, and he said to Bear, "Come with me and fight against Coyote."

"I will," said Bear. So Wolf and Bear went on together. In a little while they met Bore. Wolf said to Bore, "Come with us and fight against Coyote." "All right," said Bore. So they took Bore along. Then there were three in this party, Wolf, Bear, and Bore.

Coyote had gone the other way, and he had Cat and Dog in his party. Coyote and Wolf had agreed to meet at Butte. Coyote had said, "If you get there first, wait for me, and if I get there first I'll wait for you."

Wolf and his party got there first, and they waited for Coyote and his party to come up. Pretty soon Bear looked out and said, "I see Coyote and his party coming. He has Cat and Dog." "Yes," said Bore, "and Coyote is a brave man, but we'll do the best we can."

Coyote was all dressed up, — nice beaded moccasins and everything very fine. Coyote was a great chief. Then Coyote and his party came up, and the two crowds fought. Coyote killed all of his enemies. Then he went on alone.

X. COYOTE AND FOX SEPARATE.

Coyote kept on alone till he met Fox, his partner. They went on together till they came to the White Man's camp. They had had nothing to eat for a long time, and they were both very hungry.

Fox said to Coyote, "You play dead and I'll take you to the White Man and sell you for a sack of sugar. Then, when the White Man cuts the strings that tie your feet, you must jump up and run away."

Coyote agreed to this plan. Fox took him and sold him to the White Man for a sack of sugar. He took the sack of sugar and went away. The White Man took his knife and began to skin Coyote's legs. Coyote yelled and tore, and finally he broke the strings that held his feet together, and ran away. He was awfully mad at Fox, and he said, "If I find my partner I will kill him sure."

After a while he met Fox and he said, "Where is the sugar? I want my share of the sugar."

Fox said, "Why didn't you come right away? I was so hungry I ate it all up."

Fox said, "I am going back now. I am not going any farther."

Coyote said, "I am going to keep right on."

So they parted there. Fox went back and Coyote went on alone.

XI. COYOTE AND LITTLE PIG.

Coyote kept on alone for a while. When he was tired of traveling he built himself a little house and stayed in it for a while. Then he started out again. When he had been travelling for some time, he came to a place where the road divides.

The three Pigs had come there before Coyote, and each had taken a different road. They went out to find homes for themselves. When they parted, they said they would come back every month and see each other.

They found nice homes, but Coyote came after them. He killed the oldest brother, then the next oldest, and then he was looking for the youngest brother, Little Pig. Little Pig was the smartest of them all.

After a while, Coyote came to where Little Pig lived, and he said, "Hello! Little Pig."

Little Pig said, "Hello!" But he kept the door of his house closed tight. He had a very nice place.

"Let me in," said Coyote.

"Who is it?" said Little Pig.

"It's me," said Coyote.

"Well, who is me?" said Little Pig.

"It's Coyote, and I want to come in."

"You go away, Coyote," said Little Pig. "I don't want you here."

Little Pig was pretty smart. Coyote thought, "He's pretty smart, but I'll fool him, I'll kill him yet." Then he said, —

"Little Pig, don't you know there is a nice garden about half a mile from here, — cabbage and potatoes and everything in it?"

Coyote wished for the garden, and it was there. The next morning Little Pig got up early, and went to the garden and helped himself to everything.

The next morning, when Coyote got to the garden, he looked at all the things. He saw that Little Pig had been there and helped himself to everything and then gone away. He looked around and saw Little Pig down the road about half a mile. He ran and Little Pig ran. Little Pig got into the house first and locked the door and would n't let Coyote in.

Coyote knocked at the door, and said, "Little Pig, let me in. I have tobacco and kin-i-kin-ic. We will smoke together."

"No," said Little Pig, "I don't smoke. I don't want your tobacco and kin-i-kin-ic. I won't let you in. You want to kill me."

Then Coyote went away. That night he came back and knocked at the door. "Let me in," said Coyote.

"Who's there?" said Little Pig.

"It's me," said Coyote, "I don't want to hurt you. I want to help you. Let me in."

"Who are you?" asked Little Pig.

"I am Coyote."

"Go away, Coyote. I don't want you here."

"I want to tell you something," said Coyote.

"Well, what is it?" said Little Pig.

"About half a mile from here is a nice big orchard, and all kinds of fruit in it."

"All right," said Little Pig. "To-morrow morning I will go there and get me what I want."

Coyote wished for an orchard to be there, and it was there. Early the next morning he got up and went to the orchard. When Coyote got there, Little Pig was up in a tree gathering apples. He was pretty badly scared when he saw Coyote.

Coyote said, "What have you got there? Some nice big apples?"

"Yes," said Little Pig. "I have some nice big apples. Don't you want me to throw you one?"

"Yes," said Coyote. "Throw me a nice big apple."

Little Pig took a big apple and threw it just as hard as he could. Coyote tried to catch it, but he could n't. It hit him in the eye and knocked him down. Little Pig jumped down from the apple-tree and ran as fast as he could. Coyote jumped up and ran after him, but Little Pig got in the house first, and he locked the door on Coyote.

Coyote knocked and knocked, but Little Pig would n't let him in. Coyote said, "I'll come down the chimney."

"All right, come down the chimney, if you think you can," said Little Pig.

Little Pig began to build a fire. Coyote came down the chimney, and fell into the fire, and was burned to death. Fox was not there to step over him, and so he never came to life again, and that was the end of Coyote.

Louisa McDermott.

FORT LEWIS, COLO.

UTE TALES.

THE following tales¹ were collected in the summer of 1900 from the Uintah Utes, now in northeastern Utah. They were all obtained in English except the fifth, which is based on a loosely translated text. They are given as nearly in the form in which they were heard as was thought possible.

Of these twelve tales, only the first four bear a close resemblance to any myths that have been recorded from other American tribes and that the writer is acquainted with. But these four myths all seem widespread.

The first, the theft of fire, is more characteristic of the Pacific side of the continent than of the Atlantic. The second, the pursuit by a rolling rock or skull, seems to be found nearly everywhere. The third, the unsuccessful imitation of the host, is one of the most frequent mythological ideas in North America. The fourth has very likely been more frequently heard than published. Mr. R. B. Dixon has, however, recorded it among the Maidu of California, and I have obtained it among the Arapaho of the Plains.

Of the remaining tales, the tenth, while based on a widespread idea, does not resemble in detail any other story known to the writer; and the fifth resembles others only in details.

These resemblances are at once too few and too general to indicate the mythological affinities of the Ute. There is quite clearly, however, some similarity with the Californian region.

Unfortunately, it is impossible to compare these tales with any from the Pueblo and Navaho. The myths of these tribes are primarily cosmogonical. In the time at his disposal, the writer could not obtain any cosmogonical myth among the Ute.

The myth of the miraculous twins and war-leaders, given by Powell in the "First Annual Report of the Bureau of Ethnology," was obtained in a slightly different form, but is not here printed.

I.

Coyote lived with the people of whom he was chief. They had no fire. They gathered large flat rocks and piled them together. Toward evening the rocks used to begin to be hot. In the morning Coyote threw water on them; then they steamed, and that made them still hotter. The other people did the same with their heaps. They all used these rocks instead of fire.

Now Coyote was lying on his bed in his tent looking before him.

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Something fell down in front of him. It was a small piece of burnt rush which had gone up with the smoke and had been carried by the wind. Coyote picked it up and put it away. Without delay he went outside and called to his head men to come. They gathered in his tent. He told them about what had fallen down; he said, "This is what I mean. This is what I want you to look at. Here it is. Look at it. What do you think? Do you know what it is? Where does it come from? I wish that you all speak." They did not speak. They thought about it and were silent. Coyote said, "I do not want that you do that. I want you to talk. In order that we may find this out, I wish you all not to be silent." Then one of the head chiefs said to him, "We do not know what this is." They all assented. "Yes," said Coyote.

Then he pointed to one of his men, the Owl. "I select you; bring very many Owls." He sent another to call the Eagle people; one to bring the Crows; one to the Grouse and the Sage-Hens and the Hummingbird tribe. He also sent to the Hawk-Moths, and to all the kinds of birds. They were to send runners to other tribes, and all were to come to him quickly. Then he said to one man, "My friend, go to the river and get reeds. Bring them here." His friend went to get the reeds. The others went home. Because Coyote had told him to be quick, the one man soon came back bringing reeds. Then Coyote took a stick and crushed the reeds into shreds. He finished this about sunset.

When it was dark he called to his friends to come to him again. Then they came. They did not know his plan, and they asked each other, "Why does he do that?" He had a heap of the shredded bark of the reeds. His friends watched him. In the night he told them to go home. It was late. When he was alone he took dark blue paint; he rubbed the paint and the bark together, and the bark became blue. When he rubbed a long time the bark finally became black. It was black like human hair. Coyote could hardly sleep.

Now it was morning again. After sunrise he called to his friends to come. He put the shredded bark on his head, and it was like long hair reaching down to the ground. When they came he did not look to them like Coyote, but like another person. Then he asked them, "Who knows why I am doing this? What do you think?" No one of his friends answered. They all sat still. They did not know what his purpose was. "We do not know what this is," they said. They thought that he asked them merely to trick them, because he himself must know his purpose. Then he sent them home again. When they had gone out he took off his bark hair, wrapped it up, and put it away. Then he thought that the tribes that he had sent for must be coming near. He sent his

friends on the hills to look out for them. He told them to go quickly. Then they went as quickly as possible. Coyote hardly slept. He constantly thought about what he had found.

Now some of his people met the various tribes coming. The different people continued to arrive at short intervals from different directions. They were all able men, not the entire people. They came towards his tent. He ordered the arriving tribes to go to the tents of his own people and not to camp separately. "Eat quickly and come to council with me," he told them. They did so. Then all the head men came. They sat in circles in several rows to listen to Coyote. It was night. Continually he asked the new people what the thing was. He asked them from what direction it came, or whether it came from above. It was laid on something and handed from one man to another. Nobody knew what it was. When no one knew it, Coyote said, "I intend to hunt up this thing. I shall find out from where it comes, from what tribe it is, or whether it is from the sky. I want you to search, looking where each of you thinks best. That is why I called you. We will start in the morning." They all said, "Very well, we follow your advice. We will go behind you; we wish that you lead us. That is why we came here." Now they were ready to start. "Which way would you go?" they asked each other. "I do not know," they said to each other. Then Coyote spoke, "There is mostly a considerable wind from the West; it does not come from any other direction. I think that is where this thing came from. That is what I think. Let us go there." Coyote took his bark hair by a carrying-thong. Then they started. Then they camped for the night.

That night Coyote had nothing to say. Before it was daylight they went on again. They camped overnight. Coyote said nothing. They went on again.

The third night they camped at the foot of a mountain. Next day they climbed the mountain. They stopped at the crest of the range. Coyote asked his people which was the way to go; but none knew. Then Coyote himself spoke. He saw a mountain. It was far off, so that he could hardly see it. It appeared like smoke. He saw only its summit. "We will go straight to that mountain there," he said. So they went down from their mountain and camped at its foot. Coyote spoke to them there. "I think the place is much farther. I think it is near the mountain that we saw from the summit. My friends, I shall ask for scouts to go ahead." Then they travelled on, and next camped in the level plain.

Again they travelled a whole day. They approached mountains, and made a camp. Coyote said, "We will stay here. To-morrow I wish some of you to go away to look, searching all over the world."

The next day he sent a large Red-tailed Hawk up to search. The Hawk came down again in another place. They went towards him. Before they quite reached him, Coyote, who was anxious, said to him, "What did you see, my friend?" The Hawk said, "I saw nothing. I became tired. I could not fly higher. I could not see the edge of the earth. I was not high enough." "Yes," said Coyote. He thought who was the best man to send up. "You go," he said to the Eagle. "I do not think I will reach there," said the Eagle. Now he started, going up and around, up and around. They could not see him. He was away longer than the Hawk; then he came back. At once Coyote, without waiting, asked him where he had been. The Eagle said, "I could not go farther. It was hard to go farther. I was tired. I saw nothing. Only I saw that the earth looked a little smoky." Then the others thought that the Hummingbird was the best to go, and that Coyote ought to ask him. "He could do better than the Eagle." So Coyote went to the Hummingbird. "Try what you can do, my friend. I think you can do something." The Hummingbird gave no answer; he continued to sit. Then he began to make a noise and flew off. They looked after him, but lost him. They could see him no more. He was away a longer time than the other two birds. Coyote asked the rest, "Can you see the Hummingbird returning?" They said to him, "No." Again he asked them, "Has he not come back yet? Search about! See what has become of him; perhaps he has gone to sleep."

It began to be afternoon when they went away searching. Coyote thought that they were a long time. When they were tired from looking for him, the Hummingbird at last came back. They could hardly see him coming down. They went to him, and all gathered around him. Coyote said, "Well, my friend, how far were you?" For a while the Hummingbird sat still; he said nothing. Then he said, "Very well, I will begin to speak now. At the edge of the earth and the sky, where they are together, I saw something standing. It was very far away. Something was there; I do not think we can reach it. It was a dark thing standing up, and the top was bent over. That was all I saw." Coyote said, "That is what I thought one of you would see. That is what we are going for. It is from this that the thing came which I found." Coyote liked very much what the Hummingbird had seen. He said, "My friend, what you say makes my heart feel good." He was happy and went about among all his people. He could hardly sit still. He did not stay in that place the rest of the afternoon. "We will start and go a distance, then camp again for the night," he said.

Next morning they started again. They went over the mountain

and camped at the foot of it on the other side. Again they travelled on and camped in the plain.

The next day they crossed another ridge and camped at its farther side. Then Coyote sent some of his people up again to see how near they had come. He sent the Eagle, thinking he might see it now. Soon the Eagle came down again. "My friend, what did you see?" asked Coyote. The Eagle said, "I saw nothing. It is very dangerous to go up. It is very difficult." Coyote said to the Hummingbird, "Go again, my friend, and see how far from it we are now." The Hummingbird flew up again. Soon he came back. All gathered around him. The Hummingbird said, "I saw three mountain ranges this side of it. We are approaching it."

Coyote wished to go on. He started again with his people. They camped at the foot of a mountain. Crossing it, they camped at its farther side. From there they went faster, Coyote leading. They went over another range. Then Coyote said, "We will go on again to the foot of that mountain. That mountain is the last one. We will stop here and wash and become clean and dress. I think there are people where that is which we saw; therefore wash and decorate yourselves." Then they did so. Coyote, too, adorned himself. He took the bark and put it into his hair. He spread it all around like hair. He parted it in the middle and wrapped up two long strands of it that reached to his feet; he wrapped them with bark. Before he had finished this he sent the Eagle up again. They were on this side of the third range. Then the Eagle came down again. He said, "We are not very far away now. I saw that which the Hummingbird saw. We are near." "Yes," they all said. Then they went to the top of the range. There they counted their people, and divided them into twenties. Each twenty were to go to one tent. Coyote said that he would go to the tent of the head chief, with twenty of his own head men.

They descended the mountain. They came near a village which was on the top of a flat hill. Then Coyote spoke to his friends, "We have burned nothing heretofore. Our fire was not fire. We have come to fire now. We will stay here two days. It is the fire for which we have come. We will take it away from them. They will have none left here. Where the origin of the fire is, there they will have no more fire. We will take it to the place where we live, and we will possess it in our own land. I will use this hair of mine to take it away from them. I will deceive these people that have the fire. I will tell them that we wish them to make a large fire. I think that is the best way to do it. What do you think?" "Yes, that is the right way," they said. Coyote said, "Before we take the fire away from them I shall whoop twice; keep apart by yourselves,

ready to go. Do not tell them why we come here. Keep it to yourselves. All of you take my advice: follow it. Do not forget it. We have not the right kind of fire to use, but after we take this we shall possess fire in our land. We will run away. No one of us will stay. I do not think that they will let us escape easily, but they will pursue us and attack us and try to kill us." "Very well," they said. Then, Coyote going at the head, they went to the first tent, and he asked where the chief lived. "That is where our chief lives," they said to him, pointing. "Very well, that is where I will live." Coyote went there. He shook hands with the chief. "My friend, I became nearly exhausted from travelling," said Coyote. The chief said to him, "Very well. You have reached my house. It is good." All of Coyote's men arrived. "Here are my people. You can go to their tents: You can divide and stay with them," said the chief that owned the fire.

Coyote was there overnight. Then he called to his friends, the head men, to gather at the lodge of the chief. Coyote spoke first [to the other chief]: "Well, my friend, I travelled. I came here without intending anything. I came only to see you. I desire that you all make a dance for me on the second night. I came very far, and I wish to see a dance; that is what all my people like." The other chief said, "It is good; I am glad that you came for a dance. I like it. I will make a big dance for you near where I live." Before sunset this council was over.

After it was dark the chief called out to his people concerning the dance, "Make a dance for these people. They like to see our way of dancing." They all assented. Coyote said that they were to put out all the large fires when they danced. The fires in the tents were also to have water poured on them. They should have only one large fire. Now they began to assemble. There were very many. They were all [gathered] in one place. All the women and children were there. None were left in the tents. Coyote said, "Let us keep up this fire all the night." Then he unwrapped the bark and spread it. When he put it on, the people thought he was adorning himself for the dance. He danced all night without resting. He danced continually. At the beginning of daylight he whooped as a signal. Then he said, "I do not mean anything. I only whooped to show that I like this very well; to show that I like this dance. I never had this kind of dance in my land. It makes my heart good to see all these women and fine girls and your way of dancing. I mean nothing wrong." "Very well," they said. Then it began to be a little lighter. Coyote got close to the fire and whooped again. He was very close to the fire, dancing about it. Now his people separated from the others; they got ready to start. Coyote took off his

bark hair, and seized it in his hands. With it he hit the fire and put it out. The fine shredded bark took all the fire. Coyote was not slow: it was just as he started to run that he hit the fire. He ran as fast he could.

All Coyote's people ran. They made a noise like many horses. There was nothing left for the other people; all the fire was out. They said, "That is what he intended to do [when he came]; now let us kill all his people." Then they pursued him. Coyote was already over the ridge. They could not catch him at once. Then Coyote said to the Eagle, "You can run fast; take this, my friend." "Yes," said the Eagle. So the Eagle carried the fire for a distance. Then the Eagle said to the Hummingbird, "My friend, I am nearly exhausted. You take this." "Very well," said the Hummingbird, and took the fire. Coyote was far at the rear of his tribe talking to them. "If any of you are tired, and are exhausted, hide somewhere; in this way you will save your lives. When we get over this adventure we shall be safe. In this way we shall be saved by hiding." He thought that the pursuers would kill any one whom they ran down.

They continued to exchange the fire as they became exhausted; different birds took it. The Hummingbird said to the Hawk-Moth, "I am nearly exhausted. Take it, my friend. I think you are good yet." "Very well," said the Hawk-Moth, and took it. Then the Hawks and the various slow birds became exhausted and hid, but the others continued to go on, and at last only the best and fastest birds were left. Coyote saw the other people coming near. He thought who of his people might be the best yet. Then he selected the Chicken-Hawk as the swiftest, and gave him the fire to carry. Coyote asked his friends if they were tired. Then he took the fire himself and ran with it, telling all his people to run after him as hard as they could. Then Coyote held it out, saying, "Some one take it quickly!" And the Hummingbird took it [again] and flew ahead. "Stop! The fire is nearly out," said Coyote. Then the Hummingbird was angry and gave the fire back to Coyote, though he was already far in the lead. Hummingbird went aside and hid, because he was angry with Coyote. Only four were left now, — Coyote, the Eagle, the Chicken-Hawk, and the Hawk-Moth. The rest had scattered as they became exhausted.

The pursuers were near Coyote. They were intending to kill him. The Eagle and the two others became exhausted and hid, and Coyote alone was left, running, carrying the fire. There was a little hill. Coyote ran over the top and went into a hole and closed it up with a stone, so that it looked like the ground. He was inside, holding the fire. Only a little spark of it remained. Then he came out

again, and, changing his direction somewhat, ran through a ravine that he saw. After a while the other people saw him again. Then they commenced to pursue him once more. At last they said to each other, "Let him go. We will cause rain and then snow. We will make a hard storm and freeze him to death and put the fire out." Coyote continued to go, and it began to rain much, just as if water were being poured on him. It rained still more, and soon the ground was as if covered by water. All the hollows were filled, and the valleys were nearly knee-deep with water. Coyote thought that the fire would soon be gone. He thought, "I am carrying this fire now, and perhaps it will go out soon. I wish I could find some one, some animal living in this land." He saw a small hill with a few cedars on it. He thought he might stand on the hill and be safe under the cedars, as the valleys would all be filled with water. So he went towards the hill.

Before he reached it, he saw a Black-tailed Rabbit sitting right in the water. Coyote said to him: "Quick, my friend! I have been getting fire from far away. I have it now. It is this fire that has brought me into difficulty, that has caused this rain. This fire will kill me. I am tired. You should know something. You should do something. You should know how to save this fire. Perhaps you do know some way. My friend, you must do it. I think you know something." He gave him the fire, holding his hand over it. [There was only a finger's length left.] The Rabbit took it and placed it right under himself. "Do not do that. You are in the water. It will go out. You will put the fire out," said Coyote. So the Rabbit handed it back to Coyote. When he handed it back to him, more was burning than before. Then Coyote said, "Well, my friend, take it, keep it." "No," said the Rabbit [who was offended]. But he told Coyote, "There is a cave in the rock over there; go into it. It will be good." "Yes," said Coyote. When he reached the cave, he found some dry sagebrush and dry cedar lying there. Standing by the brush, he thought, "I will make a fire out of this." So he heaped it, and placed the fire under it, and blew. Then it began to burn. Then he spoke to the dry cedar, "I shall use you. I shall make a large fire out of you. You will be burned." So he piled the cedar on the sagebrush. He had been shivering, but soon the fire made him feel good. When the rain was over, the snowstorm and West wind were to come, the people had intended, and they should freeze him dead. Now they began. It became very cold. Coyote was in the cave. There was deep water on the ground. This began to become ice. Coyote felt good from the fire. He did not think that he would freeze to death. He began to sleep. During the night he dreamed that it was clear;

that everything was gone from the sky, and that there were no clouds. In the morning he awoke. He looked up and saw that the sky was clear; everywhere was ice. Then the South wind came, and the ice all melted. Then Coyote looked for the Rabbit. He was sitting where he had sat last. Then Coyote shot him and killed him. Then he went back to the cave. He took a piece of old dry sagebrush; he bored a hole through it. Then he filled it with coals of fire, and closed it up. He thought that he could carry the fire safely thus. A Rock Squirrel with big ears was there. Coyote said to him, "I have killed your friend [the Rabbit], but you will eat him." Then the Squirrel went away.

Then Coyote put the fire under his belt and went away with it. He went away without looking around, and without watching, just as if he were at home. Then he got back home. He laid down his tube of sagebrush containing the fire. He called together the few men who were left home with the women and children. After they came, he took the fire. It looked only like a stick. He took an arrow point and bored a small hole into the stick. Then he whittled hard greasewood. "Now look, you people," he said. He told two men to hold the sagebrush firmly to the ground. Then he bored it with the greasewood, and picked up the borings, and put them into dry grass. Blowing upon this, he soon had a fire. "This dry pine-nut will be burned hereafter. Dry cedar will also be burned. Take fire into all the tents. I shall throw away the rocks. There will be fire in every house." Thus said Coyote.

Now all the birds that had become tired and had hidden arrived. Then they all flew back to the places from which they had come; and from that time on they were birds.

II.

Coyote went from his village down a narrow canyon. The canyon widened into an open place, in which there stood one tent. The Hummingbird lived there with his wife and two children. "Where are you going?" he asked Coyote, after the latter had stayed overnight with him. Coyote said, "I will continue to go along this canyon. I do not know how far it extends, but I am going along it." The Hummingbird said, "Where you mean to go there is no water. There is nothing in this canyon. Only after you travel a long way will you come to water. You can follow the ridge of this mountain; from the top you can see far, almost over the whole world; that is the nearest way to reach water." Coyote said, "No, I am going through this canyon; when night comes I shall sleep without drinking. Next day I will go on, go on, go on. At night I will sleep again." The Hummingbird answered,

"The way that I told you of is the best ; you had better take the way I tell you. You cannot do without water. You will die before half a day. You must not try to be superior to me, but follow what I tell you." The Hummingbird's wife said to him, "Do not talk to him any longer. He will not do what you tell him. You have talked to him enough." The Hummingbird said, "Yes ; let him go where he wishes." Then he said to Coyote, "Yes, go where you wish."

Before Coyote started, the Hummingbird said to him, "After a distance you will find a red blanket lying on a large rock to your side ; there will be another blanket on the other side, and your path will go right between them. There will also be blankets of green, blue, and other colors lying on both sides of the road. Do not take any of them." Coyote started and travelled quickly. He reached the place of the blankets. It was near a rock ; a trail ran by there. He saw a good, new, red blanket ; he stopped and thought about it. He wondered to whom it might belong. "Some one must live here," he thought, and he wondered where. Then he went near the blanket ; he touched its edge, and felt that it was a fine heavy blanket. "Some one must live near this place. I will search for his tracks about here," he said. He made a circle around the blanket at a distance, but found no tracks. Then he thought again, "I will look for tracks farther away." Again he made a circle around it, but saw nothing. Then he came back and stood by the blanket, and he thought, "To whom does it belong ? I might get one of these blankets for myself. Which is the best one to have ?" He thought especially of the red blankets, and took one of these. He put it about himself, and considered it just right. Then he rolled it up and threw it over his shoulder and walked off among the rocks. He went a little way ; then he looked back to see if any one was coming after him ; he saw no one. He came out of the canyon and went over a plain where there were no mountains visible. At first he had walked watching, looking behind, but when he was in the open plain, he no longer thought about watching. At last he looked back and saw much dust coming from the canyon, as if there were a whirlwind. He went to a somewhat elevated spot and looked. He saw a large rock. It was immense. It was the one on which the blanket had been, and it was rolling along. Coyote did not know what to do. He saw the rock going up a slope. It slowed. It nearly stopped. He thought that it would not continue to go on, and would not reach him ; therefore, he delayed to watch it. It came very near him.

Now Coyote was much frightened. He put the blanket over his shoulder and ran along a little ridge, as hard as he could. After

some distance he saw that the rock had reached the top of the elevation on which he had been, and that it was coming with a fresh start, as fast as when he first saw it, rolling its hardest. He was afraid to continue running in the plain, and seeing a mountain, he ran towards it in hope to reach it. He remained in the lead, and the rock stopped gaining on him. Coyote continued to run as hard as he could. Now he was near the mountain. At its foot he had nearly given out. He looked back and the rock was close. The hill was steep; going up, he sat on the summit and watched the rock. His body was shaking with panting; he was nearly dead. He thought that the rock could not roll up the hill, but would fall back. It kept coming on slowly; then it went up the hill sideways. It would stop and sit still, then go on again, then turn and go up in another direction. It came nearer, hardly moving. It lay still. Then it rolled over once. Coyote sat on the summit and thought, "I think I can push it down again; I think I can make it roll back." So he ran towards it. But when he got close to it, the rock began to roll towards him; when it nearly touched him, he dodged aside. The rock just touched his leg. Coyote gave a war-whoop and dodged about. The rock started to roll faster in pursuit. Then Coyote went off straight, running his hardest. At the foot of the hill he looked back, and saw the rock coming fast. Now he no longer had a mountain to go to; everything was flat. He went to a small canyon and jumped across it; he thought that the rock would fall in. He stopped and looked back; but he could not see the rock. He only saw much dust coming from the canyon below him. Then he went on slowly. Looking again, he saw nothing but dust. Then he saw a small, pointed, rocky hill, and thought that from there he might look back and see the rock.

He ran to the hill, but the canyon stretched toward the hill, and before Coyote reached it he saw the rock ahead of him in the canyon. Then he started back again. He was all tired out. He could hardly lope. As he ran along he thought, "Where is my friend the Deer living?" Then he saw the Deer standing at the place where he generally lived, and he said to the Deer, "Come! Hurry! This rock pursues me. You can do something for me." "Yes, come this way," said the Deer, and they loped along together as if they were racing. "This rock is after me. It will kill me," said Coyote. "Yes," said the Deer. "I think you will hold it, you will push it back," said Coyote. The Deer said, "Yes, very well, my friend, watch me, look at me." The Deer turned and ran towards the rock; with full power he struck it at its bottom. The rock went straight over him, crushing him to pieces. "My poor friend," thought Coyote. "Now he is killed by that rock. What shall I do?"

He continued to go on, still carrying the blanket on his shoulder. He thought of the Mountain-Sheep as his friend, just as of the Deer before. As he ran on he saw a fresh Mountain-Sheep track. He followed it as if he were hunting. Then he saw the Mountain-Sheep sitting [*i. e.* lying down]. "Well, my friend, hurry! This rock pursues me," he said. "Very well, come with me," said the Mountain-Sheep. Then they loped along together as if they were racing, just as he had done with the Deer. As they ran, Coyote told the Mountain-Sheep of his plight: "My friend, I wish you to stop this rock. I am exhausted. I think it will kill me. I want you to strike it with your horn, and break it." The Sheep did not answer. "Thrust your horn against it and break it," said Coyote. The Mountain-Sheep asked, "What caused the rock to come after you? You must have done something to it; it would not pursue you for nothing. Where did you get that blanket?" Coyote did not speak. "The rock is never going to stop; it will kill you. You took that blanket from it," said the Mountain-Sheep. Coyote said to him, "If you stop the rock you can have the blanket." The Mountain-Sheep said, "Only throw the blanket away and the rock will stop there, lying upon it." Coyote would not give it up; and he said, "I like this red blanket very much. I like to have it; that is why the rock pursues me. I knew you were strong. You can do almost anything. I want you to stop this rock." They ran up a hill. "Now I will attack it. My friend, watch me," said the Sheep. The rock had come close again. The Mountain-Sheep prepared. Then he ran back, stood up on his hind legs, and butted the rock squarely. The rock always rolled faster when anything opposed it; it came on now and tore the Sheep all to pieces. Coyote thought, "My poor friend! What will I do now? What friend will I find again?"

He went down a wide valley and found the Whip-Poor-Will; he told him his trouble. The Whip-Poor-Will said: "I can do nothing, go to the Bull-Bat." Coyote ran to the Bull-Bat. "Hurry, my friend!" he said. He told the Bull-Bat what he had told the Deer. Coyote was very nearly exhausted, and the rock was near. The Bull-Bat flew back and forth between Coyote and the rock. The Bull-Bat said, "You have a blanket belonging to this rock. Why are you carrying that? My friend, you have no place to save yourself; the rock will kill you. It will go all over the world, night and day, without stopping (until it reaches you). Why do you carry this blanket? You cannot escape with it. You cannot escape from this rock if you cross a river. The rock will jump over. You cannot hide from this rock. Throw the blanket away, and the rock will stop right upon it." "No, I like it," said Coyote, "I

like its color, and I will go all over the world using it. How can I stop the rock, my friend? What can I do?" "Throw the blanket away," said the Bull-Bat. Coyote said to him, "No, I will wear it. I will travel all over the world with it, after you have stopped the rock." The Bull-Bat said, "No, I cannot stop it; the rock will kill me. Then what will you do after it has killed me? It will kill us both; rather throw the blanket away. Do you think this rock is merely a rock without thought? It has thought, eyes, a mouth, it can talk, and it has a heart; it rolls of itself like a person; a rock does not roll by itself." During this time they were running. "Stop it! I want this blanket," Coyote said at last. "Very well, my friend. I think the rock will kill me," said the Bull-Bat. The Bull-Bat flew ahead of Coyote; then he flew towards the rock, swerving in front of it. He just did not touch it. The rock slackened somewhat; then it began to roll faster again. Again the Bull-Bat made it slacken. The third time he flew straight at it; and with the whirl of his wings he struck the spirit of the rock. The rock stopped altogether. It groaned, shook the earth, and quivered like a dying animal; then it died. Coyote, altogether worn out, watched it. When he saw it die, he fell over from exhaustion.

The Bull-Bat was near the rock, while Coyote lay some distance away. The Bull-Bat said, "Now you will be a rock forever. You will pursue no one." Then he went to Coyote to see how he was. Coyote said, "I am very sick. I shall die soon. My thighs are altogether stiff. I also feel bad in my throat. I shall die." The Bull-Bat said to him, "No, that only means that you have been running too much. When you go on again you will get over that." Coyote said, "Yes." Then Coyote told the Bull-Bat what had happened. He told him how the Deer had been killed, and, the second time, the Mountain-Sheep also. The Bull-Bat said to him, "Have you no sense? You killed them. If you had thrown away the blanket, they would not have died. Every one knows who owned the blanket. Only you, I think, did not know it. Now I am going to where I live. You can go where you please. I hope you have a home." "Yes," said Coyote, "I will go where I please."

III.

Coyote lived alone. He had no wife, but five children. He spoke to them, "Stay here. I will go to see my friend the Mountain-Sheep." He went there. The Mountain-Sheep was lying down, holding a bow and five arrows. Coyote entered and sat down. Then the Mountain-Sheep got up and went out. He took the arrows and shot up five times very quickly. Then he shot himself in the anus five times, and ran away. Coyote sat watching. The Moun-

tain-Sheep came back with fat meat. He had intestine fat and good meat. He cooked some of it for Coyote. Coyote was hungry and ate it all. Then the Mountain-Sheep gave him the rest of the meat. Coyote tied it up and put it on his back. He said to the Mountain-Sheep: "Come to visit me to-morrow." The Mountain-Sheep said, "Yes." The next day he went there, following Coyote's tracks. He found Coyote's tent. He entered. Coyote was lying down just as the Mountain-Sheep had lain. He had Mountain-Sheep horns on his head, and he held five arrows and a bow. His children were not in the tent. He had sent them away. Then Coyote got up and went out. Just like the Mountain-Sheep, he took five arrows and shot them up, and then shot them into his anus. Only two entered; three times he missed, and the arrows stuck in his rump. Then he ran off. He came back carrying meat, with only one small piece of fat. He gave it to the Mountain-Sheep, "Here, my friend, eat this." The Mountain-Sheep said, "No, my friend, I do not like your meat. Eat it yourself. I will go back." He went away. "Yes," said Coyote. He was a little angry.

Coyote slept in his tent one night. The next day he said to his children, "Stay here. I will visit the Snowbird." Then he went. The Snowbird was lying down. He did not speak. Coyote thought he was angry. Then the Snowbird went out. He came back carrying wood on his shoulder, and dropped it on the ground. "What does that mean?" thought Coyote. The Snowbird had a small door. He put the wood into this and took out nuts. Coyote was very hungry. He ate some and took the rest home for his children. He said: "Come to visit me." "Yes," said the Snowbird. The next day the Snowbird came. Coyote lay there. He did not look like Coyote, but like a Snowbird. He appeared angry. The Snowbird sat down, and Coyote went out. He came back again, carrying wood on his shoulder, and dropped it. He put the wood away and covered it from sight. When he took it out, it was nuts, but they were small and hard or hollow. He said, "Here, my friend, eat this." The Snowbird said, "No, I do not want it. Eat it yourself." "Yes," said Coyote. Then he ate the nuts himself.

Then Coyote said to his children, "Stay here, I will visit my friends." He went to the Magpie. The Magpie sat making a basket. Coyote sat down and watched him. The Magpie reached behind himself and took a little basket. He pushed a stick into his nostrils and made the blood run. Soon he had a basketful. He cooked the blood. He cut slices of fat and put them into the boiling blood. Then he gave it to Coyote. He ate it. It tasted good to him. He said, "My friend, you cook well. This is very good. I like this kind of food. What do you think? Come to my house to

visit me." "Yes," said the Magpie. The next day the Magpie came. He sat down. Coyote was working, just as the Magpie had done. He used the same kind of awl. Slowly he reached backward and took a basket. He punched into his nostrils. Sometimes he hurt himself; then he sobbed or groaned. The Magpie looked at him and laughed. Coyote did not make much blood; the basket was only half full. Then he cooked the blood and put grease into it. He gave it to the Magpie. The Magpie said to him, "I do not like that. Eat it yourself." "Yes," said Coyote. Then he ate it himself.

Then Coyote said to his children, "Stay here, I will visit my friends." He went away. It was winter, and there was a little snow. He saw deer tracks, which were followed by other tracks. Coyote followed them both. He saw that some one had killed a deer, skinned it, butchered it, and carried the meat home. Coyote followed him. He saw the tent. There were three children and one woman. There was much dry meat, very good and fat. It was the tent of the Puma. He was not in the tent. He was hunting. The woman said to Coyote, "Are you hungry? Do you wish to eat?" Coyote said to her, "Yes, I am hungry." Then she cooked for him and gave him to eat. She said to him, "Stop! Wait! Sing while you eat. Do both together." Coyote said, "How shall I sing?" She said, "Wait. Listen. I will sing for you." Then she gave food to her children and sang. Then the children sang and ate, and Coyote sang and ate, until they had eaten all. Then she asked him, "Do you wish to go or to remain?" Coyote said, "I live far away. I think I will stay one night. I will go home to-morrow." At sunset the Puma came back. He had killed three deer. He carried one and dragged the two others, one in each hand. He laid them down and entered the tent. He said to his wife, "I am hungry. Cook quickly. Coyote, my friend, is also hungry. Cook! I think Coyote does not eat meat." "Yes, I eat meat. I am hungry," said Coyote. Then she cooked meat for them and set it down for them. The Puma said, "Now wait. Hear me. I will sing." Then he sang, and his children and Coyote too all sang, and then they ate, singing. They finished eating. Then they slept. Next morning the Puma told his wife to cook. Then she cooked and set out the food. They ate it just the same way, singing. Then the Puma said, "I am going to hunt now." Coyote said: "I will go back." Then the woman gave him two large bags of meat, and one small one. They were packed full. Coyote started. On the way he opened a sack. He ate while singing. He went on again. He stumbled and fell down. When he got up again, he had forgotten how to sing. He tried to sing, but forgot. He lost the song more

and more. Then he went back to the Puma's tent. He said, "I lost that song. I came back after it. Please give it to me again." "Yes," said Puma's wife. She sang it for him. Coyote went away, singing the song all day. At sunset, he arrived at his tent with his sacks. His children said, "Oh! Our father has meat." He said, "Wait! Cook it; then we will sing and eat." Then they sang and ate just as he had done before. After that he lost the song again, and again he obtained it from the Puma's wife. The Puma said to him, "If you lose the song you will see no game, and kill none, and you will have nothing to eat. Go back. Do not lose the song. Then hunt singing. You will find deer. If you do not sing, you will see nothing." Coyote sang all the way home.

One night he stayed there. Then he told his children, "Stay here, I will hunt." He went hunting, singing; then he saw deer tracks. He found the deer; singing, he went on. He came near them and killed five. He skinned them, no longer singing. He carried the meat home. Some of it he left, after having covered it. He got back. He entered his tent. He said to his daughters, "Do not eat of it. Cook for all together. Do not taste it. Do not let the children touch it. Then we will all sing and eat together." They cooked it and set it out. They all sat down. Coyote sang. Then all sang and ate. The next day Coyote said, "Stay here; I will go hunting." He went on the hills, but he saw nothing. Then he found many deer tracks. He sang. He killed all the deer; they were twenty. He looked at them. He saw a buck with eyes and a mouth, but without nostrils. Coyote said, "What kind of a deer is that? It is not good. It is bad. Where are its nostrils?" He looked at them all: they were all without nostrils. He took a stick and pushed it into the nose of one; then he pushed it in on the other side; thus, he made nostrils for it. Then he did the same to the rest. *Deinde penem quasi ut nares amplificaret intromisit.* Then the deer jumped, and ran away, and all the others ran away. Coyote seized his bow and shot one of them. He said, "What is the matter? It is not good to shoot deer by singing and then have them escape. It is good to pursue them and shoot them. I do not like the singing. I want to throw it away. I do not wish to sing any more." He skinned the deer, and carried the meat home. He said to his children, "Quick! Cook it." They cooked it and set it out. Coyote said, "Now we will eat. We will talk no more. I threw it away. We will not sing any more. We will only eat." They said to him, "Is that right? Will we eat without singing?" Coyote said to them, "Yes. It is right. We will sing no more. I threw it away."

Now the Puma went hunting. He found deer tracks. He saw

ten bucks. He went toward them, singing, singing. The sun was low. The Puma came to the windward of the deer. Then they smelled him, and ran away. He went home; he was angry. He thought Coyote had made this happen. He said to his wife, "I saw ten bucks. I sang, but I did not kill them. I went around them; then they smelled me and ran away. I think Coyote made nostrils for them and caused them to smell. I am angry. I will hunt again. I want to find out about Coyote. I wish to find out if he did it." The Puma went off; he found tracks and saw deer. He came near them. He was going around them; suddenly they ran away. Then he was angry. He thought Coyote was the cause. He went home empty-handed and angry. At sunset he started to go to Coyote. When he came near, he said, "Let Coyote sleep well. Let him not awaken. Let it be the same with all his children." He went into Coyote's tent. Coyote was sleeping. The Puma pulled his nose and his tail and his legs. He made his legs long and thin, so that they had no flesh on them. Then he pulled his ears straight up. In the morning, Coyote got up. He saw his nose; he saw his long legs and his tail. He awoke his children, being frightened. "Is that you, my father?" they said. "Yes," said Coyote. "You do not look like him. I think you are a bad man," said they. Coyote said, "No, I am your father; perhaps the Puma did this to me. He made me sleep. Perhaps he was angry that I did not sing. I also am angry; I will do it to him also." At night he went to the Puma. When he was close, he said, "Let him be sleepy. Let him not awake." He entered the tent. He pushed the Puma's nose in. He crushed his legs and his claws, so that they were compressed. He pulled his tail long. He made short little ears for him. Then Coyote went home. Then Puma awoke in the morning. He said to his wife, "Give me water." The she gave it to him. He was washing. In rubbing down over his face his hand slipped [not being stopped by the projecting nose as formerly]. He said, "What is the matter with my face?" His daughter said to him, "You are not my father. You are a bad man. I am afraid of you." The Puma said, "Yes, I am he. What is the matter with my face?" She said, "It is not good." Then the Puma said, "I think Coyote did it. I did the same to him last night."

IV.

Coyote had a wife, several pretty daughters, and a young son. He went away out of sight. Then he scratched himself and put gum on the wounds to make them look worse. Going home, he said [to his family] that he had been shot by enemies. He pretended to become very sick. Soon he pretended to be about to die.

His family placed him in a brush shelter. He said, "When I die, go to such and such a camp. There will be a man with a white horse. He is better than others. Marry your daughter to him." Now he seemed to be nearly dead. He kept his eyes nearly closed; but under his clothes he looked out at his daughters. *Unæ erant magna genitalia. Eam conspexit concupiscens. "Delectabilis erit," secum dixit.* Then he said, "When I die, heap up a large pile of brush and burn me. Go away at once [after putting me on the fire], without looking back. If you look back at me I shall do you injury." Then he seemed to be at the very point of death. His family made a heap of brush, and began to carry him there. *Filiarum una eum dorso suo portante, copulavit cum ea. Puer vidit et dixit, "Soror, pater tecum copulat!" Deinde eum in terram jecit. "O, O, morior," ingemuit cum caderet. Deinde uxor eum portavit. Etiam cum ea copulavit. Puer dixit, "Mater, pater meus tecum copulat!" Sed illa respondit, "Tace! ex hoc (acto) tu es." Puer ergo tacuit.* Then they laid him on the pile of brush and set fire to it on all sides. Then they went away. The boy looked back, and said, "My mother, my father is rolling off the fire. Now he is crawling away." She said to him, "Do not look back! Do you not know what he said to us? He will do you some injury if you look back!" "But he is crawling," said the boy.

Coyote went to the camp to which they were going. He rode a fine white horse. He wore a quiver of mountain lion skin, with the long tail hanging from it. He looked [altogether] different. His family came there and camped. Then he rode up, as if to look at them. His wife said, "There is the man on a white horse, the one that your father told me to have as son-in-law. Bring your brother-in-law!" she said to her son. The boy went to get him, but looked at him sharply. He was suspicious. Then Coyote married one of the daughters. *Vix dormivit: omne nocte iterum atque iterum copulavit.* Next morning the woman said to the boy, "Take your brother-in-law to hunt rock-squirrels." Coyote had used to hunt these squirrels along a rocky ridge, and used to take his son with him. Now the boy showed him the hunting places. The boy stuck a stick into the holes, and when he shook it the squirrels came out. Coyote did not shoot them; he seized them with his mouth, like a dog. This made the boy suspicious. Then Coyote went to some of the holes without having been shown where they were. This made the boy more suspicious. He thought, "I will learn whether he is my father." Coyote had marks or holes on his teeth: one from his wife, one from his son, and one from each of his daughters. The boy took him to a hole that extended through the rock, so that he could look through it. When he looked, Coyote was standing at

the other end with his mouth open, ready to seize the squirrel. The boy saw the marks on his teeth. "There is my mother's mark, there is my own, there is my eldest sister's," he said, and so on. The number was complete. Then he put his stick into the hole, and shook it so that it rattled. He ran home, while the stick continued to rattle in the hole. Puer sorori dixit, "Pater tuus tibi conjunx est!" Deinde matrona filiam suam rogavit, "Quod tibi omne nocte fecit?" "Omne nocte assidue copulavit," puella respondit. "Est ille," mater sua dixit. "Ita et mihi faciebat, canis ille turpis." They deliberated how to flee. They went underground a little distance. Then they rose to the sky and became stars. Meanwhile Coyote, standing before the hole, said, "Shake harder!" He was talking to nobody. At last he discovered this. "You cannot escape from me," he said; and he followed the tracks of his family. At last the tracks stopped. He was at a loss. Then the boy thought, "I wish my father would look at me!" Coyote looked up. He saw them above. He said, "You are in the sky. You are stars. You will be called Coyote's family." The woman answered him, contending with him, "You will be below there. People on the earth will call you Coyote. Early in the morning, or when there is fire in the grass, you will stand and watch for mice and will seize them. At night you will howl. You will be Coyote."

v.

The Porcupine was tracking buffalo. Where many buffalo had defecated, he asked the buffalo chips how long ago they had been defecated. "Long ago," they told him. He kept asking them until he found one that said, "I was defecated lately." From there the Porcupine started again. The tracks soon became fresh, and he followed them until, just as he got to a river, he saw a herd that had crossed the ford, coming out on the other side. "What shall I do?" thought the Porcupine, as he sat down. Then he called out, "Carry me across!" "Do you mean me?" said one of the buffalo. "No; I want another than you," said the Porcupine. Thus he rejected the herd one after another. When he had refused all, the best one in the herd said, "Do you want me?" "Yes," said the Porcupine. Then this buffalo crossed the water and asked him, "Will you be carried riding me?" "No, I will fall into the water," said the Porcupine. "Then ride between my horns." But the Porcupine said, "No, I will fall into the water if I do that."

When the Buffalo had suggested all other ways of carrying him, he said, "Perhaps you would rather go inside of me?" Then the Porcupine said, "Yes." So he entered the Buffalo, who went into the river. "Where are we now?" asked the Porcupine. "In the

middle of the river," said the Buffalo. After a while the Porcupine asked again. "We have nearly crossed," said the Buffalo. Then he said, "We have emerged from the water; now come out of me!" "No, go a little farther," said the Porcupine. Soon the Buffalo said to him, "We have gone farther now; so come out!" Then the Porcupine hit his heart with his tail. The Buffalo started to run, but fell down right there. Thus the Porcupine killed him. Then all the rest of the herd tried to hook the Porcupine with their horns, but he sat under the ribs and they could not reach him. Then the buffalo desisted and ran off.

The Porcupine came out. "I wish I had something with which to butcher it," he kept saying. Now Coyote was sleeping there. Waking, he heard him. "What does he mean saying, 'I wish I had something with which to butcher it?'" Coyote thought. He went to him. "Here is my knife for butchering," he said. Then they went together to where the buffalo lay. "Let him butcher it who jumps over it," said Coyote. Then the Porcupine ran over a rib; but Coyote jumped clear over it. Thus Coyote beat him in jumping, and began to cut up the buffalo. But first he defecated near the river. After a time he gave the Porcupine the paunch, saying to him, "Go wash it, but do not eat of it!" So the Porcupine took it to the river. After washing it he bit off a piece to eat. Then Coyote's excrement said to him, "Eat of it!" After a while Coyote himself came after him. [Seeing that his excrement had said the very opposite of what he had instructed it to say, and that the Porcupine had eaten of the paunch, he became angry.] He said, "I did not tell you to eat this. I forbid you to eat it." Then he killed the Porcupine with a club. Placing him beside the buffalo, he left both there and went home. When he arrived he said to his family, "I have killed a buffalo. I have killed the Porcupine. Let us carry them home."

Now the Porcupine said, "Let a red pine grow fast." Then a red pine grew up under all the meat. It grew very tall. The Porcupine climbed it and sat in the top. All the meat was in the top. The Coyote's family came there. All the meat was gone and the Porcupine too. They began to look for it. "I wish they would look up," the Porcupine said. Then one of them, a child, looked up. He said, "Oh!" Then the rest looked up. There sat the Porcupine with all the meat. They said to him, "Throw down a piece of the neck." "Yes," said the Porcupine to them. "Place that youngest one a little farther off." "Yes," they said, and placed him to the side. "Now all hold up your hands," said the Porcupine. So they held up their hands. Then he threw down the buffalo neck, which, striking, killed all of them. Then the Porcupine

went down and took the youngest Coyote. He brought him up into the tree and gave him much meat to eat. After a time the young Coyote was compelled to defecate. The Porcupine said to him, "Go out on the limb." "Here?" asked the Coyote. "No, farther out," said the Porcupine. Again he asked, "Here?" and the Porcupine said to him, "No, farther out." At last the young Coyote was at the end of the limb, where it was flexible. Then the Porcupine kicked the limb hard and shook him off. The young Coyote fell down and broke to pieces.

VI.

Coyote had a sick daughter. He thought the Duck had done something against his children, in order to make them sick. He determined to injure the Duck. Going to him, he persuaded him to run to a certain place with his eyes shut. The Duck did so. When he opened his eyes again, he found himself in a bad place. He was in a hole in the rock, a little cave high on the face of a cliff. There was no way out. Coyote went and took the Duck's wife and children. He maltreated the children. He urinated upon them. Soon he had children of his own from the woman, and these he took good care of.

For a long time the Duck could not get out of the bad place. At last the Bat camped near this place, and every day when he went to hunt rabbits, his children heard some one crying. They told him, and he went upward to look. On the way he killed rabbits and hung them by their heads on his belt. At last he found the Duck, who was very weak. "Who is there?" he asked him. "It is I," said the Duck. "Who are you?" asked the Bat. "I am the Duck." "How did you come up here?" the Bat said to him. The Duck said, "Coyote caused me to come here with closed eyes. He brought me here in order to get my wife." Then the Bat told him, "Throw yourself down." The Duck was afraid that he would be killed by the fall. So the Bat told him, "Throw down a small rock." The Duck threw down a rock, and the Bat caught it on his back. He said, "That is how I will do to you. You will not be hurt." The Duck feared that the Bat would not do so to him. The Bat continued to urge him. Several times the Duck almost let himself fall, and then drew back. At last he thought, "Suppose I am killed; I shall die here too; I am as good as dead now." So he shut his eyes as the Bat commanded, and let himself fall. The Bat caught him gently without any shock, and deposited him on the ground. Then he took him to his home. He said to him, "Do not use the fire-sticks that are near the fireplace, but use those that are stuck behind the tent-poles, at the sides of the tent." Then they

entered. The Duck saw the sticks at the sides of the tent, but thought them fine canes, that were much too handsome for stirring the fire. Around the fireplace lay a number of sticks that were charred on the end. He took one of these and stirred the embers. The stick began to cry, and all the other sticks called out, "The Duck has burned our younger brother." These sticks were the Bat's children, and they all ran out now. Then the Duck became frightened at what he had done, and went out and hid in the brush. The Bat came out and called to him, "Come back! You have done no harm." For a long time the Duck was afraid that the Bat would punish him, but at last he thought, "I have already been as good as dead; so there is nothing to fear even if they should kill me." So he went back into the tent. But the Bat did not harm him, but gave him plenty of rabbits to eat, so that soon he was strong again.

Then the Duck said, "Coyote took my wife and children; I think I shall look for them." Knowing that he was strong again, the Bat allowed him to go. The Duck went to his old camp, which he found deserted. He followed the tracks leading from it, and after a while he found also tracks of children other than his own. "I think Coyote has already got children of his own from my wife," he thought, and he became very angry. Then he came up with his wife. She was carrying a very large basket. Inside of this were Coyote's children, well kept; but the Duck's children sat on the edge of the basket, nearly falling off. They were dirty and miserable. The Duck caught the basket with his finger and pulled back. "What are you doing there, children?" the woman said. "Do not do that. You must not seize something and hold me back." The Duck continued to pull, and at last she turned to look at the children: so she saw him. He said to her, "Why do you take care of Coyote's children, while mine are dirty and uncared for? Why do you not treat mine properly?" The woman was ashamed and did not answer. Then he asked her: "Where will you camp now?" When she told him, he said, "Go to the place where Coyote told you to camp, but when you put up the shelter, make the grass very thin on one side, and very thick and heavy on the side on which you are, so that I can reach Coyote."

The woman came to the place and Coyote arrived there also. He said, "To whom have you been talking now?" She said, "I have not met any one nor talked to any one. Why do you always ask me that?" Then she put up the shelter as the Duck had directed her. Then the Duck began to blow. He blew softly; but again and again; thus he made it freezing cold. Coyote could not sleep. He took his spear and thrust it through the sides of the shelter in all directions. He nearly speared the Duck. He said, "I knew that you

met some one. It must have been the Duck, who is now making it so cold." The Duck continued to blow and blow. At last Coyote dug down into the fireplace, hoping to become warm there. But it was of no avail. He froze to death.

Thus the Duck got his wife and children again. Taking Coyote's children, he threw them away here and there in the brush, and said, "Why do you take care of these? I do not want them." Then he went back to where he had lived before.

VII.

The Puma had a wife and son. He went out hunting with his son. The Bear came to his tent. He saw the Puma's wife and fell in love with her. "I wish to have her," he thought. Then he went to where she was sitting. He proposed to run away with her. She consented, and they went off together. Then the Puma came back. He could not find his wife. He thought, "Perhaps she has eloped with the Bear." He saw no tracks. He looked all about; then he found their tracks. Very angry, he followed them. Then a high wind came and he lost their tracks. Next day he found the tracks again and went on. "Perhaps they are in that cedar wood," he thought. Approaching it, he heard voices. He knew them as his wife's and the Bear's. Then he sent his son to make a circuit, so as to come upon them from the other side, in order that the Bear might run towards himself. The woman was saying, "The Puma is very strong." "No; I am very strong," said the Bear. "No; he is strong," said the woman. So the Bear seized a cedar and tugged at it, lifted it, and threw it on the ground; but she said, "He is stronger than you." The Bear had his moccasins off. Then the young Puma came. Quickly the Bear put on his moccasins, but he put them on the wrong feet. On his fore feet also he interchanged the moccasins in his haste. Then he ran. The Puma was waiting for him. He rose up and grappled the Bear; he threw him to the ground. The Bear got up and came on again. The Puma seized him again. Now he threw the Bear to the ground and broke his back. Then he went to his wife and threw her down. Again he threw her down, and broke her back. Then he went away with his son.

VIII.

Insects (tuvāt'ainc; the species could not be determined) had killed a White-tailed Deer among the willows. There were ten of them. Two Owl-Hawks lived among the wire grass and willows. While hiding there, they saw the ten Insects kill the Deer. They said to each other, "We will deceive them; before they cut up the meat we will tell them, 'Why did you kill our brother?'" As soon as

we reach them, we will begin to cry loudly, and will tell them to go away from that place. We will say, 'We will drag him away and bury him.' " So the Owl-Hawks went to them and said, "Go away. You killed our brother. We had the same mother and father. Go away. We want to bury him." Then one of the Insects said, "He does not look like you. You have wide eyes, and wings, and feet that are different. You are altogether different. You do not belong to him." The Owl-Hawks said, "He has been away from us since he was a boy, living in the willows; that is why he looks different." The same man said to them, "You lie to us. You have nothing to eat; therefore you want this Deer to eat. You wish to deceive us." The Owl-Hawks said, "We tell you the truth; he was our relative. If you continue to talk to us, we shall shoot at you." "What will you do with him? Where will you bury him?" they asked. "We shall not bury him, we shall burn him," said the Owl-Hawks. The Insects said, "Very well, we will go. We did not know that he was your brother. We thought he was a Deer; that is why we killed him. We made a mistake." They went away. Then the Owl-Hawks, who were hungry, and had deceived the others, dragged the Deer a little distance off, and made a fire near the Deer. The ten Insects looked back and saw the fire. They believed that they were burning the Deer. The Owl-Hawks cut up the Deer and carried it home. When they arrived at home, they ate it. They laughed about those others. They said, "We tricked them. We deceived them agreeably. Long-tailed Deer always tastes good. That is why we eat it."

IX.

Two young Fawns sat on the ground. They were two boys without a mother. We used to have a Deer for our mother," they said. The Rabbit came to them and said, "I am hungry. I travelled without eating. I have come a long way." The Fawns said, "We have nothing to eat here; our food is not here." "Where is it?" asked the Rabbit. "It is not here, I say to you," said one of the Fawns. The Rabbit said, "Tell me about it. I am hungry and I want to eat." He continued talking about their food for a long time. They concealed how they obtained it. Then the Rabbit said, "I think you are too lazy to go to get it. Show me the path and I will go after it; I will cut off enough for us and bring it." "We never eat here," they said. "You boys do not know me. I am your grandfather. You did not know me; that is why you hid your food from me," said the Rabbit. Then one of them nudged the other and whispered to him, "I think he is our grandfather; I will tell him where we eat." The other one said nothing for a while; then

he said, "What we eat is not on the ground ; our food is far up in the sky ; we eat at a certain time. When we ask for our food, something always comes down from the sky ; it is white, like a cloud. At the hind end it is like a person ; it has an eye, and a mouth, and it watches us. It comes only at a certain time. If we ask before this, it will think that some one else wants it. But when we ask for it, we will hide you under the bedding." Then they hid him. One ran towards the East, the other towards the West ; then they ran towards each other, and when they met, they cried like animals at play. Then they circled about, met each other, crying, and gradually came nearer to their tent. Something white came from the sky. The Rabbit saw it coming down. It was like a cloud, and above it was like a face ; like a man sitting on their food. The boys took up dull knives ; and when the food came down, they cut off a piece. They cut off more than usually, in order to give their grandfather some. Then the thing ran back. It flew up just like lightning, being hardly visible. The boys cut up their food, and the Rabbit came out and ate with them. The food tasted very sweet, and the Rabbit wanted more, and he asked them to make it come again. They said to him : "It comes only at certain times." Then he said to them, "I will live with you, for your food is good." He made a burrow in the brush near by, and watched. Then the food came down again. The person on it looked around like an antelope watching. The Rabbit took a bow and arrow from his quiver ; just before it came low enough for the boys to cut off a piece, he shot at the part that looked like a man. The whole object fell down in a heap. "I thought that was what he would do," said the older brother to the younger, blaming him. The Rabbit said to them, "Well, my grandchildren, I will leave you. You have something to eat and it will last you long. After you have eaten it all, you will go up into the mountains and eat grass and be Deer."

IX.

The Cedar used to be dangerous. When it was broken, it snapped and whistled, and shot off splinters. The mother of two Fawns had been killed by it. The Rabbit came to the two Fawns, and he told them to make a fire to cook for him. They told him that they could not do so ; the Cedar had killed their mother and was dangerous. Nevertheless, he ordered them to make a fire. Because they feared him, they went, but unwillingly. When they broke the wood, it snapped, and shot, and flew about. The Fawns were frightened, and ran about, dodging the wood, and crying like animals. Pieces flew about the Rabbit also, and he became angry. He took a rock and smashed the Cedar Tree as if it had been struck by lightning. He

said to it, "You have done wrong. You will be called Cedar. You will do no more harm. You used to kill people, but you will do so no more."

x.

A man was hunting. He went on a flat-topped hill. Looking into the valley below, he saw two young Deer running away from him. When they were on the side of the hill opposite, they stopped, and looking back said to him, "Do not shoot us. Stop! we will tell you something." "Very well," he said. Then they came towards him. When they reached him they said, "We will tell you something." He asked, "What will you tell me?" In this way they spoke to each other several times, the man asking, "What will you tell me?" and the Deer answering, "We will tell you something." At last he said, "Well, tell it to me." One of the Deer said, "I was about to tell you that there is some one on the other side of that ridge that you see; there are two women there. As soon as you climb the ridge you will see a small lake. At the end of this stands a cedar, and near it a young cedar. Dig under the small tree, hide there, and watch the lake. As you lie in hiding under the small tree, you will see a bird come. It will sit in the tree. When it alights on the ground, it will be a woman, who is pretty, and wears a light red dress. This first bird is not a good bird. The woman will go into the lake to take a swim. Do not touch her. Let her put on her clothes again and fly off. Then another bird will come, and it will be a good one. When she is in the water, show yourself. Take her clothes, roll them in a bunch, and clasp and lie upon them. When she comes out of the water and asks for her clothes, do not let her have them at once; do not give them to her until she says, "I will marry you and we will go away together." If you give them to her before she has said this, she will fly off very quickly. You will hardly see her."

The man went off and did as he had been told. He allowed the first woman, though she was good looking, to become a bird again. She sat in the tree a while, and then flew off. Then a blue bird came and sat on the same tree. When it touched the ground, it was a fine looking woman, dressed in blue. Taking off all her clothes, she swam in the water. When she came out, she asked him to give her her clothes. Finally she said, "If you give me my clothes, I will marry you." "Truly?" he asked. "Indeed," she said, "it is the truth. I will marry you and we will go away together." Then she told him to go a little distance off while she was dressing. When she was dressed, she called him, and they went off. When they had gone a little way from the lake, she said, "Let us lie down here." Then she asked him, "Who are you? To what tribe do you belong?"

He said, "Who are you!" She said, "Did you not see me? I have wings. If you will tell me who you are, we will be married. We will have a boy, then a girl, then a boy, and so on. I have been all over the world, but I have seen no tribes like you, nor animals like you." It was because he wore trousers that she asked him what he was. She intended, if she liked his people, when he told her, that they should stay there for the night. The sun went down, and it was a little before night. She began to ask him again, "What tribe are you? To whom do you belong?" Then he said, "I am Kokvä'tc" (Mexican). "What do you mean?" she said. "I never heard that word. What do you mean with Kokvä'tc?" She could not understand him. She asked him, "From what direction are you?" He pointed to the East. Then she did not like him. She thought that after he was asleep, she would leave him; and she resolved never to be a woman again, but to remain a bird. They slept together without a blanket. The man slept soundly, and in the morning got up alone. No one was with him. He went to the lake again, thinking that she would come back there. He stayed there five days, but no one came. Then he went back to find the two Deer. He saw their tracks, which had become very faint. He followed the tracks very far for a long time, thinking that the Deer might tell him more. But at last he stopped, without having overtaken them, and went back home.

XI.

A man lived on a rock with his two grandsons. He told the boys, "You had better go hunting and bring something to eat. I am hungry. Go to the hills, sit on the top, and watch in all directions; then you may find something." Then the boys went off and watched in the brush. An elk came straight towards them. One of them said, "I see an elk. Let us kill it." The other said, "My older brother, let us run away. I am afraid." The older said, "No. Sit still. It is an elk. I shall shoot it, as our grandfather directed." The other one said, "No. I am afraid."

When the older was nearly ready to shoot, his younger brother fled, crying, "Let us run away. I am frightened." Then the elk started back. The older one said, "What is it? Are you crazy? I was nearly ready to shoot that elk." The younger said, "I was frightened; but I know now that it is an elk. Let us go after it; it cannot have gone far."

When they got near the elk again, the younger brother wanted to shoot at it. The older brother wanted him to stay behind, but did not persuade him. When they were ready to shoot, the younger again ran off shouting, and the elk escaped. The older brother

upbraided him ; he nearly struck him. The younger said, "I was afraid that it would jump on me. I became frightened." Again he persuaded the older to take him with him. When they approached the elk another time, he again persuaded his older brother to allow him to shoot, saying, that if one of them missed, the other could still try to hit it. But the same thing happened as before. Then the older brother again became angry and reviled the younger. It was now sunset, but once again the younger persuaded the older to go after the elk ; so they went around ahead of it. Then the older tied the arms and the legs of the younger, and tied up his mouth. The elk came close. The younger one began to emit smothered screams. Then the older brother hurriedly shot. He killed the elk. The younger was tossing about, trying to scream and to flee. "Are you crazy? I have killed the elk," said the older. "Have you really killed it?" asked the younger. Then he loosened his younger brother and showed him the elk. The younger said, "What kind of a deer is that?" The older said, "It is an elk. Hurry! Get some brush for a fire. Let us skin it and go home quickly. There may be bad persons about here." The younger said, "I will get some presently." Then the older said, "What is the matter with you? Get some brush so that we can go home." "I will get some presently," said the younger. Again the older said to him, "Make a fire quickly. I will roast some meat and eat it, then I will go home. Be quick!" "No. Presently. I want to rest now," said the younger. He would not help his older brother. So that one alone skinned the game and cooked some of the meat. Then he said, "Let us go home now. There may be bad things about. I am frightened." The younger said, "No. I am afraid to go. I cannot go home. Let us stay here for the night ; there is nothing bad about here." Then the older urged him no more. He said, "Let us sleep in a cedar. Make a bed." The younger one agreed and made a bed in the top of the cedar, after they had buried the meat. Then they slept. In the middle of the night the younger one said, "I am hungry. I will go down to eat." The older said to him, "What is the matter with you? Eat to-morrow, sleep now." But the younger one insisted on going down to eat. Finally his older brother said, "Very well." Then the younger brother went down, made a large fire, and cooked a whole shoulder of the elk. He began to eat. Then there were cries from far off from all directions. The boy said, "What is it? Is anyone approaching? Come here! we will eat." The older brother remained in the cedar.

Then some one came to the opposite side of the fire. He was a large, long man. The younger brother said, "Come, my friend, eat ; I have good food ; sit down there." There was no answer.

"Here is something to eat," said the boy, holding it out to him. The person did not take it. He did not answer even when he was repeatedly spoken to. Then the boy hit him on the head and knocked him down. Coming closer, he then stood by his head, whereupon the man reached out and caught him with a violent grip, in scroto. "Oh! Oh! Let me go!" cried the boy. The man continued to hold him. "Do not hold me. Oh! Oh! You hurt me. Let me go. My older brother, come to help me. This man is holding me." But his older brother was angry and did not come down. The man squeezed him harder, while the boy groaned. Then he walked off with him. The older brother heard his cries growing faint; then he ceased to hear them on account of the distance.

In the morning he came down from the tree. Crying, he followed the tracks. He saw that they led to a lake and right down into it. He could go no farther. Going back and taking the elk-meat, he went home and told his grandfather. (The story here makes him repeat what has been told.) His grandfather said to him, "We will go to-morrow to see that place." Then they went to the lake and watched it. Then the old man said, "Wait here while I go down, following the tracks." He was away until noon. Then he came up, bringing a dead man, and laid him down. He said, "This is the man that killed your brother. Deep down I killed him." Again he went into the lake and stayed until nearly sunset. Then he came up with another. "This is the man that killed your brother," he said. "I entered his house and killed him. Now open his mouth and look at his teeth." The boy saw a little meat between the teeth. His grandfather said to him, "Take a stick and pick out the meat from his teeth." The boy did so and made a little pile of it. Then the old man told him to cut open the dead man. When he had done so, he asked him, "Do you see any bones or other parts? Pick them out." The boy did as he was told, and then did the same to the other man. They put the meat and bones into a hollow stone and carried it home. They left it standing outside, a short distance from the tent. Then they slept. Early in the morning his grandfather said, "He is shouting, Wuwu-wuwu! Do you hear him?" "Yes," said the older brother. They answered with a shout. Then he came. "Well, my older brother," he said. He had arisen from the meat.

XII.

There was a very large man. He had a big head, a protruding belly, and long feet. He had two wives. They had nothing to eat but ground grass-seed. They lived alone, where they saw no one. There was not even game to hunt. The man said to his wives,

"Let us go Eastward again. I am tired of eating this grass-seed. I am tired of seeing no tracks, and of seeing no game; therefore I wish to go East." The next day they moved away. Seeing a mountain, they went up it, then down the other side. They saw a spring and camped there, staying the next day. The man said, "Stay here. I will go on and hunt."

He found the tracks of a man, a woman, and two children. Coming back he said, "I saw the tracks of four persons. I shall go and look for them; perhaps we shall see them living somewhere." Then he went with his wives to where he had seen the tracks. There they saw two antelopes. "Kill them. I am hungry," said one of the women to him. "No, they belong to him (they are his meat)," said the man. They followed the tracks and again camped at a place. Then the man left the two women after saying to them, "I will go after that man and kill him. I want to eat him. I shall bring him back, and you also will like to eat him." Then he went, watching closely. He saw the man, and shot him. Then he shot the woman and choked the children. He returned to his women and said, "Let us go there. I have killed them all. We will go to butcher them." So they skinned the man and woman. Then he told one of his wives to skin the boy neatly and carefully. The meat they dried, hanging it up. They stayed there two days. The man ate all the meat. He ate the bones of the feet and everything else, throwing nothing away. Then he said, "Stay here; I will travel about to see if I can find anything. I will take the skin of that boy with me."

He ascended a mountain; he peered over the top, but saw nothing. Then he raised his head higher, and saw a tent, with two women and a man near it. He took the stuffed skin of the boy, held it up, and moved it about. The second time he did so, the man saw it, and said to the women, "A boy is up there. Did you see him? I will go up to him." The cannibal laid the stuffed skin down and hid in the bushes. The man came up and said to the boy, "Who are you? Get up. Can you not sit up?" The cannibal drew his bow and shot the man. He ran a short way, fell, and died. Then the cannibal went on another hill, and did the same there. He held the boy in front of a cedar and made him wave his hand. "Did you see that boy? He is over there," said a young man, who was with the women. He went up the hill. The cannibal laid the boy down, and shot this one, as he had shot the other. Thus he had killed two men. Then he showed the boy in another place; but the women did not come to him. "We will both stay here and wait until the men come," they said. Then the cannibal made a circuit to the other side of the tent. He approached it and again showed the skin.

One of the women saw the boy, and called to him, "Who are you? What tribe are you?" But the man only lowered the boy out of sight, and then made him appear to look again. But the women did not come to him; therefore he left the hide lying and approached the tent from another side. He came up to the women. "Where is your husband?" he asked. They said to him, "He went there after a boy. A young man also went away after that and has not come back; perhaps the boy was only playing." Then he shot both of the women, one after the other. Taking the stuffed hide, he went back to his tent. He told his wives, "I have killed four pieces of game. Let us remove there." Then they went there and lived in that tent. He said to his women, "Skin this woman well and tan her hide; make it your dress. After three nights I will go to hunt again." Then they skinned her. They tanned her skin; they made it stiff and crackling. One of them used it for a dress. The cannibal ate one of the men. He put the head into the fire to roast. "Gather the bones and get the marrow," he said. So the women were fat from eating grease and marrow.

After the man had slept three times, he said, "I will kill another one for you now. You stay here and I will go hunting." Then he went away, taking the boy's skin. He saw an old man, a woman, and a girl. On the top of the hill, he showed them the boy. The old man said, "I see a boy there. I will go to see what kind of a boy is there." So he went up and was shot. Again the man showed the boy in another place. The old woman said, "Let us go to see who the boy is. Perhaps some one is living on the other side of the hill now." Then they both went there. The man put down the stuffed skin and hid behind some cedars. He shot both of the women. Then he went to their tent, but he found no one else there; he had killed all. He went home and told his women. They all went there. He said to them, "Skin this woman, and make a dress of her. I will skin this old man. I think I like his skin for my blanket." So they skinned them and dried the meat. "Now tan that skin," he said to one of the women. Then she made it stiff. Then he said, "Remain here. I will hunt again."

Again he went, carrying the boy's skin. He went far and found no one. In the middle of the day he became tired. He went to a spring and drank, and lay down with the stuffed hide beside him. He slept. Two men came to drink. They found him with the stuffed skin of the boy. They spoke to each other, and knew that he was a bad man. They fled. Then he shot at them and killed one. The other one escaped. The cannibal went home and said, "I killed one at the spring; let us go there. One of them escaped." The women cried. "Why do you cry?" he asked. "They said,

"Because you let him escape. I want him." "Oh!" he said. "I will get him later." The other man fled. He said to the people, "I saw a bad person. He has a big belly, a big head, and big feet. I saw that he had the skin of a boy. He is bad." Then they removed to another camp and told those persons there. These also were afraid, and removed to another place. Thus all went away, being much afraid. Only in one camp there remained a young man and his mother. All the others fled. His mother said to him, "Let us flee, my son. He is a bad person; he will kill us." He said to her, "No, we will stay here. I want to talk to that one; I think he is my friend." His mother was much frightened, and continued to tell him to go away. After a while he said to her, "Now, mother, get water in a large basket." They lived on a slate hill. On the rock he made a small lake with the water that she brought. Ten times she brought him water, and he poured it in. Then he told his mother to grind a basketful of seeds and to cook them. She did this. She was much frightened. "I am afraid," she said. "I will run away." He said to her, "No, my mother, do not fear him. Let him come. He will not hurt you. Go and set fire to that cedar so that he will see the smoke, and come to visit us." The man saw it and told his wives. "Some one is over there. I saw smoke." They said to him, "Good, you will kill him." He said to them, "I will go there now; perhaps there are many people. I will stay there one night; perhaps I will kill ten. If I do not come back after one night, you must come after me."

Then he travelled fast. He went on a hill and peered over. The young man was looking for him and saw him. "Look, mother, there is that man," he said. "Oh, my son, I will run away," said she. Then the cannibal raised the stuffed skin. The young man cried out, "Why do you do that? Come here, you." So that one left the skin and went there. His mother said, "He is coming now. Let us run." "No," said the young man. She ran a short distance. He called to her, "Come back, my mother. Let him come. Give him this food." Then she came back to him, shaking. Now the cannibal arrived there. The young man went to him quickly and said, "Well, my friend," and took his hand. "Sit down there," he said to him; and the man with the large belly sat down there. "Are you hungry?" he asked him. "Yes," he said. "What do wish? Do you want meat or something else?" he said to him. "Anything," said the man. "Very well. Do you like this food? It is already cooked," said the young man. Then he gave him a basketful. That one drank it all. "Have you finished?" he asked the man. He said, "No." Then he gave him another basketful. Again the man drank this off. The young man said to him, "Where do

you live? Where is your tent? What is your purpose in coming here?" The man said to him, "I live far away. I came here with no purpose." The young man said to him, "Stay here one night. We will talk together." But that one wished to go back home. The young man said, "Do you wish to urinate or defecate?" "No," said the man. "When you wish it, do so there," said the young man to him. After a little while the man said, "I am full now. I must defecate." The young man said to him, "Very well. Come. I made a lake over there by urinating." The cannibal said, "Where shall I urinate?" "Here," said the young man. Then he said, "I have a pretty eagle here on this cliff. Do you wish to see it?" Then the large-bellied one lay down and looked over the jutting cliff to see the eagle. The young man threw him down into the lake. He swam around and around. All about him the rock was steep. He could not get out. The young man watched him. Soon he began to be tired. He went down. Then he came up again; he was nearly dead. At last he drowned.

The next day the young man stayed at home. He said to his mother, "Where is your rope? What did you do with it? I wish to pull that man out." "No. He is a bad man," she said to him. But he said, "Give me the rope. I will do what is good." She gave him the rope. He went down to the water and tied the legs and the hands of the man. Then he pulled him up. He butchered him, skinned him, and told his mother to dry the meat. "Why do you do this?" she said. He said to her, "I think his women will come. We will give them his meat to eat and go outside. We will watch what they do." Then he put the head under the fire in order to cook it. He laid down two large, fat pieces ready cooked. Then he went away behind a rock and watched. He saw two women come. They saw the meat hanging to dry, and saw the cooked meat lying there. They sat down and ate it greedily, laughing. One of them said to the other, "Perhaps my husband went to kill the others. He has already killed a fat one." Soon they had finished. One of them saw the head covered up in the fire. She said, "See the head. Let us eat it." Then they took it out. "I want part of it," said the other. Then they cut it in two. They ate it, laughing. One said, "My husband cooks well." Then one said, "I am sleepy." The other one said she was sleepy; so they went to sleep. The young man watched them. One began to sleep lightly. Then she awoke. She said, "Get up, my sister! My heart is bad, it hits me hard. I think I ate the flesh of my husband." The other one said, "Yes, I also feel bad. I do not know what is the trouble. I think the same as you think." Now they both cried. The young man had been watching them. Now he came and they saw him.

He said, "What is the matter with you? Why do you not eat this meat hanging here? Your husband has gone away hunting." They said to each other, "Perhaps he killed our husband." Then he said to them, "Yes, I killed your husband. He is a bad man. I will kill you also." "No, do not kill me," they cried. He said, "No, I will certainly kill you." "Do not kill me," they said. Again he said, "No, I will kill you." Then he shot them. He killed them both. He said, "That one has killed many persons, but now he is gone. He is killed. People will not do thus any more. They will be friends and will not eat each other. That one was insane."

A. L. Kroeber.

EARLY SONGS FROM NORTH CAROLINA.

THE following songs have been taken by me from the lips of elderly reciters, who have given them as current and popular in Central North Carolina in the days of their youth, about the first quarter of the nineteenth century. The religious and sentimental cast reflects the taste of that time; in some cases, no doubt, it will be necessary to seek their origin at a date much earlier: —

I. FRIENDSHIP.



Friendship to every willing mind
 Opens sweet and heavenly treasure,
 There may the sons of sorrow find
 Sources of real pleasure.
 See what employment men pursue,
 Then you will own my words are true,
 Friendship alone unfolds to view
 Sources of real pleasure.

Poor are the joys that fools esteem,
 Or fading and transitory,
 Mirth is as fleeting as a dream,
 Or a delusive story.
 Luxury leaves a sting behind,
 Wounding the body and the mind,
 Only in friendship can we find
 Sources of real pleasure.

Learning, that boasting glittering thing,
 Is but just worth possessing,
 Riches forever on the wing
 Scarce can be called a blessing.
 Fame like a shadow flies away,
 Titles and dignity decay,
 Nothing but friendship can display
 Joys that are freed from trouble.

Beauty with all its gaudy shows
Is only a painted bubble,
Short is the triumph wit bestows,
Full of deceit and trouble.
Sensual pleasures swell desire,
Just as the fuel feeds the fire,
Friendship can real bliss inspire,
Bliss that is worth possessing.

2. THE MOULDERING VINE.

(Central North Carolina.)



Hark, ye sighing sons of sorrow,
Learn from me your certain doom ;
Learn from me your fate to-morrow,
Dead, perhaps laid in your tomb.
See all nature fading, dying,
Silent all things seem to pine,
Life from vegetation flying,
Brings to mind the mouldering vine.

See in yonder forest standing
Lofty cedars, how they nod,
Scenes of nature, how surprising,
Read in nature nature's God.
Whilst the annual frosts are cropping
Leaves and tendrils from the trees,
So our friends are early dropping,
We are like to one of these.

Hollow winds about me roaring,
Noisy waters round me rise,
Whilst I sit my fate deploring,
Tears fast streaming from my eyes.
What to me is autumn's treasure,
Since I know no earthly joy?
Long I've lost all youthful pleasure,
Time must youth and wealth destroy.

3. PEACE OF MIND.



While beauty and youth are in their full prime,
 And folly and fashion affect our whole time,
 O let not the phantom our wishes engage,
 Let us live so in youth that we blush not in age.

The vain and the young may attend us awhile,
 But let not their flattery our prudence beguile,
 Let us covet those charms that never decay,
 Nor listen to all that deceivers can say.

I sigh not for beauty nor languish for wealth,
 But grant me, kind Providence, virtue and health,
 Then richer than kings and far happier than they,
 My days shall pass swiftly and sweetly away.

For when age steals on me and youth is no more,
 And the moralist time shakes his glass at my door,
 What pleasure in beauty or wealth can I find,
 My beauty, my wealth, is a sweet peace of mind.

That peace I'll preserve it as pure as 't was given,
 Shall last in my bosom an earnest of heaven,
 For virtue and wisdom can warm the cold scene,
 And sixty can flourish as gay as sixteen.

And when I the burden of life shall have borne,
 And death with his sickle shall cut the ripe corn,
 Reascend to my God without murmur or sigh,
 I'll bless the kind summons and lie down and die.

4. THE DYING FATHER'S FAREWELL.

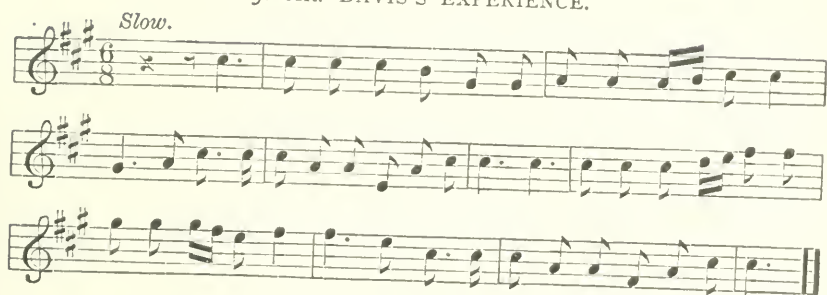


The time is swiftly rolling on,
When I must faint and die,
My body to the dust return,
And there forgotten lie.
Let persecution rage around,
And Antichrist appear,
My silent dust beneath the ground,
There's no disturbance there.

My little children near my heart,
And nature seems to bind,
It grieves me sorely to depart,
And leave you all behind.
O Lord a father to them be,
And keep them from all harm,
That they may love and worship thee,
And dwell upon thy charms.

My loving wife, my bosom friend,
The object of my love,
The time's been sweet I've spent with you,
My sweet and harmless dove.
For I can never come to thee,
Let this not grieve your heart,
For you will shortly come to me,
Where we shall never part.

5. MR. DAVIS'S EXPERIENCE.



Come all ye young people and all my relations,
Come, listen awhile, and to you I will tell,
How my bowels did move with desire for salvation,
While enwrapt in the gales and breezes from hell.
I was not yet sixteen when Jesus first called me,
To think of my soul and the state I was in,
I saw myself standing a distance from Jesus.
Between me and him was a mountain of sin.

The devil perceived that I was convincèd,
 He strove to persuade me that I was too young,
 That I would get weary before my ascension,
 And wish that I had not so early begun.
 Sometimes he 'd persuade me that Jesus was partial,
 When he was a-setting of poor sinners free,
 That I was forsaken and quite reprobated,
 And there was no mercy at all for poor me.

And now I 've found favor in Jesus, my Saviour,
 And all his commandments I 'm bound to obey,
 I trust he will keep me from all Satan's power,
 Till he shall think proper to call me away.
 So farewell all kin folks, if I can't persuade you
 To leave off your follies and go with a friend,
 I 'll follow my Saviour in whom I 've found favor,
 My days to his glory I 'm bound for to spend.

6. MRS. SAUNDERS'S EXPERIENCE.



With faith I trust in Christ the Lord,
 Who did my mind console ;
 I 'll tell to you, my Gospel friend,
 The travail of my soul.
 The early part of life I trod
 In vanity and mirth.
 Quite thoughtless of the living God,
 The author of my birth.

At length I thought I was not right,
 My wrong could plainly see,
 Then I assumed a serious turn,
 Became a Pharisee.
 I 'd oft repeat a formal prayer,
 But only with my tongue,
 And thank the Lord, I 'm not so vile,
 As such or such a one.

In ignorance I wandered on,
 On works alone I stood,
 And wished that all that saw my walk
 Might think that I was good.

Predestination sounded hard,
So did Election, too,
I thought if I would do my part,
The rest the Lord would do.

The Baptists did this doctrine teach,
But it appear'd so vain,
I thought such men should never preach
These principles again.
As I disliked those sentiments,
I seldom went to hear,
And when I did, felt anger rise,
Instead of godly fear.

I prayed that God would give me faith,
And help me to believe.
Some gloomy days of sorrow pass'd,
But still found no relief.
This Baptist man again I went to hear,
His theme free grace and love,
He mentioned those the Lord had seal'd,
And took to him above.

He likewise said that Satan hath
A mark to put upon
The forehead or the hand of those
That he claims for his own.
Marked in the forehead they are bold,
And care not what they do,
They have no fear of God above,
Neither of man below.

The others when with Christians are,
The mark will try to hide,
But when they meet the forehead mark,
Their hand will open wide.
This was a blow severe indeed,
And I condemned did stand,
And told a friend when I came out,
The mark was in my hand.

All earthly thoughts did vanish now
From my distracted mind,
I read the Scriptures, tried to pray,
No comfort could I find.
Each judgment in the holy writ
Appeared to point at me,

And no sweet promise could I find
To reach my misery.

Amidst this torture, fear of hell
Was not much on my mind,
But God seemed angry, frowned on me,
No comfort could I find.
In reading of the word of truth,
The Lord this promise gave,
Though he cause grief, in mercy still,
He will compassion have.

I felt a gleam of hope arise,
But yet I could not see
How a just God could mercy have
On such a wretch as me.
Still did I hope and try to pray,
My soul was in a strait,
This was the word that came to me,
Although it tarry, wait.

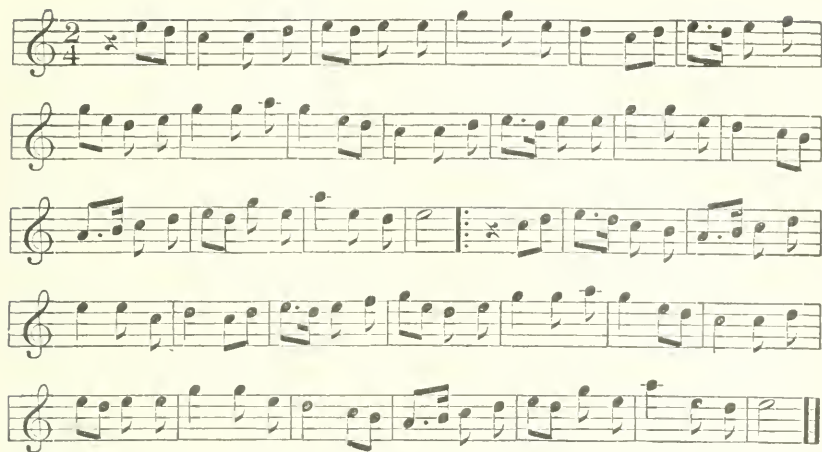
My soul was filled, my eyes o'errun,
With wonder, love, and praise ;
I thought that joy and peace would crown
The remnant of my days.
Election, too, how sweet the word !
For had I not been one
Gave to the Saviour ere he died,
I should have been undone.

Call in thy sons and daughters, Lord,
And may I live to see
My dear relations keep thy word,
And meekly follow thee.
Oh, let thy righteous will be done,
May I submissive be,
And trust in God whose grace alone
Can set a captive free.

From a lady, eighty-five years old, who, when a girl, learned them from her grandfather. The song, therefore, was sung in Central North Carolina before 1750.

I have heard before of the two marks of Satan, one in the head and one in the hand, I believe, of this shape 卐.

7. COLUMBIA.



Thus down a lone valley with cedars o'erspread,
 From the noise of the town I pensively stray'd,
 The bloom from the face of fair heaven retired,
 The wind ceased to murmur, the thunders expired.
 Perfumes as of Eden flow'd sweetly along,
 And a voice as of angels enchantingly sung :
 "Columbia, Columbia, to glory arise,
 The queen of the world and the child of the skies."

To conquest and slaughter let Europe aspire,
 Whelm nations in blood or wrap cities in fire,
 Thy heroes the rights of mankind shall defend,
 And triumph pursue them and glory attend.
 A world in thy realm ; for a world be thy laws,
 Enlarged as thy empire and just as thy cause,
 On freedom's broad basis that empire shall rise,
 Extend with the main and dissolve with the skies.

Fair science her gate to thy sons shall unbar,
 And the east see thy morn hide the beams of her star,
 New bards and new sages unrivalled shall soar,
 To fame unextinguished when time is no more.
 To the last refuge of virtue design'd,
 Shall fly from all nations the best of mankind,
 There grateful to Heaven with transport shall bring,
 Their incense more fragrant than odors of spring.

Thy fleets to all nations thy power shall display,
The nations admire and the oceans obey,
Each shore to thy glory its tribute unfold,
And the east and the south yield their spices and gold.
As the day-spring unbounded thy splendors shall flow.
And earth's little kingdom before thee shall bow,
While the ensigns of union in triumph unfurl'd
Hush anarchy's sway, and give peace to the world.

Emma M. Backus.

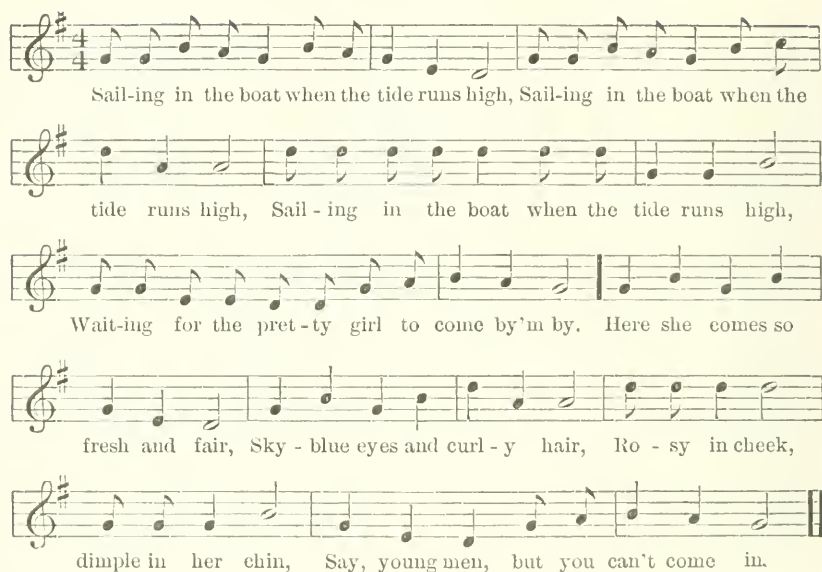
GROVETOWN, *Columbia Co., Georgia.*

SONG-GAMES FROM CONNECTICUT.

THE games below communicated were played and sung in the back country towns of Connecticut as late as the year 1870, at the so-called "Evening Party." In the centre of the house was usually found a large and old chimney, and the rooms were connected by doors, so that it was possible to march round. In each cosy corner was stationed one to choose from the players, who moved marching and singing; at the proper time in the game the chooser took a sounding kiss, and left his choice to continue in the same manner. About midnight were passed refreshments of several kinds, "frosted cake," apples, popped corn, walnuts and butternuts already cracked, a pitcher of cider, and another of cold water; no napkins were thought of. Each guest was seated and given an empty plate, after which the young men handed the good things on large waiters. The singing and marching was resumed, and kept up until about four o'clock in the morning, when the young men issued and huddled about the door, and as the girls came out, each stepped forward, and offered his arm to his choice, with the words: "Can I see you home?" after which they separated, and went in the dark, often across fields, to their scattered homes, perhaps two miles away; at the door of the fair one (which often was the back door, when snow lay on the ground, and no path had been shovelled to the front entrance), there was always a final hug and kiss. Chaperones were unknown in those neighborhoods; thus did our rural Puritan mothers trust to the inherited honor and good sense of their daughters, and all was right and pure and good. Of flirting there was not much; each girl had one young man, whom, as she would have said, she "liked," and cared nothing for the admiration of the others. When any girl in the community had acquired the name of "liking the boys" (which meant receiving questionable attentions from more than one), she was dropped from the kissing party, and the young men who would "wait upon her" were considered as of doubtful character, and no longer accepted as escorts by those on whose name no stain of reproach had rested.

These games I saw played in the hill towns of Ashford and Eastford, in the year 1865. The music was procured from Mrs. Charles Perrin, who played the games in her youth.

I. ROSE IN THE GARDEN.



Sail-ing in the boat when the tide runs high, Sail-ing in the boat when the
 tide runs high, Sail - ing in the boat when the tide runs high,
 Wait-ing for the pret - ty girl to come by'm by. Here she comes so
 fresh and fair, Sky - blue eyes and curl - y hair, Ro - sy in cheek,
 dimple in her chin, Say, young men, but you can't come in.

Sailing in the boat when the tide runs high,
 Sailing in the boat when the tide runs high,
 Sailing in the boat when the tide runs high,
 Waiting for the pretty girl to come by 'm by.
 Here she comes so fresh and fair,
 Sky-blue eyes and curly hair,
 Rosy in cheek, dimple in her chin,
 Say, young men, but you can't come in.

Rose in the garden for you, young man,
 Rose in the garden for you, young man,
 Rose in the garden, get it if you can,
 But take care and don't get a frost-bitten one.

Choose your partner, stay till day,
 Choose your partner, stay till day,
 Choose your partner, stay till day,
 Never, never mind what the old folks say.

Old folks say 't is the very best way,
 Old folks say 't is the very best way,
 Old folks say 't is the very best way,
 To court all night and sleep all day.

2. OLD MAIDS.

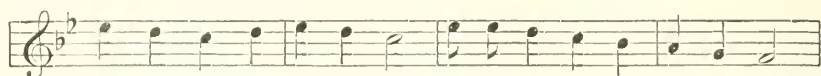
All you that are sin - gle and wild in your ways,
 Come sow your wild oats in your youth - ful days, And
 you shall live hap - py, You shall live hap - py When you grow old.
 The day is far spent and the night's com - ing on, So
 give us your arm and go jog - ging a - long, And
 you shall be hap - py. You shall be hap - py When you grow old.

All you that are single and wild in your ways,
 Come sow your wild oats in your youthful days,
 And you shall live happy,
 You shall live happy when you grow old.
 The day is far spent and the night's coming on,
 So give us your arm and go jogging along,
 And you shall be happy,
 You shall be happy when you grow old.

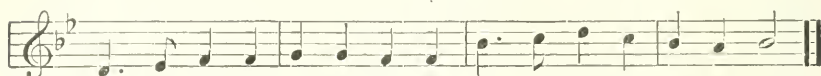
At the words: "So give us your arm," the couples which are marching change off, and each girl tries to get a boy's arm, and escape being left over for the old maid, the number of players being so arranged that the girls make one more than the young men.

3. MARRIAGE.

Here we go a-round this ring, For you to choose while oth-ers sing;
 Choose the one that you love best, And I'll be bound 'twill suit the rest.



Now you're married you must be good, Be sure and chop your husband's wood ;



Live to-ge-th-er all your life, and be a good and faith-ful wife.

Here we go around this ring,
For you to choose while others sing ;
Choose the one that you love best,
And I'll be bound 't will suit the rest.
Now you 're married you must be good,
Be sure and chop your husband's wood ;
Live together all your life,
And be a good and faithful wife.

4. THE RICH WIDOW.



I am a rich wid - ow, I live all a - lone, I



have but one daugh - ter and she is my own. Go,



daugh - ter, go, daugh - ter, and choose you a one, Go



choose you a good one or else choose none. I've



mar - ried off my daugh-ter, I've giv'n her a - way, I've



mar - ried off my daugh - ter, She's bound to o - bey ; She's



bound to o - bey and to nev - er disa - gree, So



as you go round, kiss her one, two, three.

I am a rich widow, I live all alone,
 I have but one daughter and she is my own.
 Go, daughter, go, daughter, and choose you a one,
 Go choose you a good one, or else choose none.
 I've married off my daughter, I've given her away,
 I've married off my daughter, she's bound to obey,
 She's bound to obey and to never disagree,
 So as you go round, kiss her one, two, three.

5. KING WILLIAM WAS KING GEORGE'S SON.

In this play a young man stands with a broad-brimmed hat in his hand. While the song proceeds, he puts it on a girl's head, after which they march arm in arm, and finally she in turn puts it on the head of a young man, to continue as before :—

King William was King George's son,
 And from the royal blood he sprung ;
 Upon his breast he wore a stowe,
 Which denotes the sign of woe.
 Say, young lady, will you 'list and go ?
 Say, young lady, will you 'list and go ?
 The broad-brimmed hat you must put on,
 And follow on to the fife and drum.

The play continues until all have been crowned with the hat, and march round the chimney in couples, singing with a will the words over and over.

Emma M. Backus.

EDITOR'S NOTE. — The game is (or within a few years was) very familiar in the streets of our cities, where the words now are :—

King William was King George's son,
 And all the royal race he run ;
 Upon his breast he wore a star,
 And it was called the sign of war.

The popularity of the meaningless song (*Games and Songs of American Children*, No. 17) is surprising, and it was natural to regard it as the imported amusement of children of Irish birth. However, by this interesting communication, it would seem that the game is from England, and represented recruiting in war time.
 —*W. W. N.*

RECORD OF AMERICAN FOLK-LORE.

NORTH AMERICA.

ALGONKIAN. *General.* In a note on "An Algonquian Loan-word in Kiowa," in the "American Anthropologist" (vol. iii. n. s. pp. 390, 391) for April-June, 1901, Alexander F. Chamberlain points out the identity of Fishemore — *Pi'-semâi* in the Kiowa Glossary of Mr. Mooney and the Ojibwa *apishamon* "a seat, saddle-blanket, etc.," the Kiowa term (a personal name) signifying "spoiled saddle-blanket." — A note in the same number (pp. 387, 388) by Mr. G. P. Winship, on "A Maine Ceremony in 1605," calls attention to Captain Waymouth's voyage to Monhegan, as related by Rosier and Purchas, where is to be found an account "of one of the earliest native dances witnessed by a white man on the North American coast." The account in Purchas has some interesting additions. — *Arapaho.* A. L. Kroeber's essay on the "Decorative Symbolism of the Arapaho," which appears in the April-June number of the "American Anthropologist" (vol. iii. n. s. pp. 308-336), with two plates and four text figures, is valuable for the psychologist as well as the folklorist. While in appearance Arapaho art (now consisting largely of bead-work, supplanting almost altogether the older style of embroidery in porcupine quills, plant fibres, and perhaps beads of an aboriginal manufacture) "is almost altogether unrealistic, unpictorial, purely decorative," it really "consists of the intimate fusion of symbolism and decoration." Beside the art represented on the mocasins, there are geometrical designs painted on skins and hides. The stripes and bars of the moccasin decorations represent buffalo-paths, the cross the morning star, the checker-board design in colors buffalo-gut; while on the medicine-cases more highly developed symbolism is seen; in the animal symbolism "an undeniable realistic tendency is manifested." According to Dr. Kroeber, "the symbolism of the Arapaho is as ideographic as it is realistic, and is as much a primitive method of writing as it is of artistic representation." There is much wisdom in the author's statement: "The fundamental error of the common anthropological method of investigating origins is that it isolates phenomena and seeks isolated specific causes for them. In reality, ethnic phenomena do not exist separately; they have their being only in a culture. Much less can the causative forces of the human mind, the activities of tendencies, be truly isolated. Every distinction of them is not only arbitrary but untrue. Both phenomena and causes can be properly apprehended only in the degree that we know their relations to the rest of the great unity that is called life. The more this is known and

studied as a whole, the more do we comprehend its parts. This, the whole of life, is the only profitable subject of study for anthropology." Mr. Kroeber's essay is a thesis for the Ph. D. degree at Columbia University. — *Cree*. In the "American Antiquarian" (vol. xxiii. pp. 275, 276) for July-August, 1901, Mr. G. E. Laidlaw writes briefly of "Gambling amongst the Crees with small Sticks." The game, which is described as seen in 1882 on Musc-cow-pe-tung's reserve, about thirty miles west of Fort Qu'Appelle, in the Canadian Northwest, is the familiar hiding and guessing performance, with, in this case, "during the intervals of the questions and remarks (to deceive or put out opponents), a most idiotic, monotonous hi-zahing." Here "the chief player on each side does all the guessing and playing," and "squaws do not take part in this game, except when they are used as chattels, and are themselves included as the stakes." — *Abenaki*. As a reprint from the "Miscellanea Linguistica in onore di Graziado Ascoli," appears Professor J. Dynely Prince's "The Modern Dialect of the Canadian Abenakis" (Torino, 1901, p. 20). Of the name *Wohnbanaki*, of which *Abenaki* is a French corruption, we are told: "Among the Canadian Abenakis it is explained as being derived from *wohnban*, 'day-break,' or 'east,' and *aki*, 'land country'; but both the modern Abenakis and the Passamaquoddies use it also in the sense of 'a man from the east.' A precisely parallel usage is the modern Abenaki term *Nibcnaki*, which means both 'land of the south' and 'man from the south.'" It would seem, however, that to be in harmony with the genius of the language, "*Wohnbanaki*, 'man from the east,' should really be pronounced *Wohnbanaki-i*," the word, when employed as gentile, actually containing the syllable (gentile) — *i*, contracted in the last syllable. While this paper is primarily linguistic, it contains items of great interest to the folk-lorist. The older name of St. Francis, Que., where these Indians (some three hundred in number) chiefly reside, is *Arsikantekw*, "river where no human beings are" (referring, perhaps, to the extermination of the former French inhabitants by the Iroquois); the modern form of the word, however, is *Alsigontekw*, "river where shells abound," a clear instance of folk-etymology, — *arsi*, "empty," being made *alsi* and that confused with *als*, "shell." The Abenaki word for "queen," *kinjames-iskwa* (where *iskwa* means "woman"), and the word for "king," *kinjames*, take us back to "King James, the first king with whom the Abenakis had prolonged relations." At the end of the article is a short anecdote concerning a wizard in Abenaki, Penobscot, and Passamaquoddy, with English translation. — *Lenâpé*. In the "American Journal of Philology" (vol. xxi. pp. 295-302), Professor Prince publishes some "Notes on the Modern Minsi-Delaware Dialect." The author gives

five sentences, a brief letter, and the Lord's Prayer in Modern Minsi, with grammatical and interpretative notes; also the Lord's Prayer in the Old Delaware, Abenaki, and Passamaquoddy. — *Passamaquoddy*. Professor Prince's "Notes on Passamaquoddy Literature," published in the "Annals of the New York Academy of Science" (vol. xiii. 1901, pp. 381-386), treat of the recreations of the Passamaquoddy and Penobscot Indians, and of Witchcraft among the former. Story-telling, we learn, like other recreations, "was never allowed except during the winter months, when the deep snows made sport and war impossible." As an example of narration, the English text of a story of constancy in a Wabanaki girl is given. In the game of "barter by clowns," the point of the joke lay in the "witty songs sung by the *nołmihigon* (clown) in praise of his wares, which nearly always induced the listening company in the second wigwam (in the first a similar party was assembled) to pay for the articles offered with another of much greater value (a canoe, *e. g.*, for a wooden spoon)." Other games are ball, lacrosse (in use as an inter-tribal game), and "pull hair ball," a game in which his opponents try to make the man who endeavors to carry the ball to goal drop it, by pulling his long hair. Professor Prince gives the Passamaquoddy text and English translation of a "witch-song in six sense-stanzas," illustrating their belief in the power of magic over nature. In this song there are appealed to the following: *Chebelaque*, or spirit of the night air, "a supernatural monster, consisting solely of heads and legs, without a body. It is always seen sitting in the crotch of a tree;" *wuchowsin*, "the storm-bird which sits in the north and makes the gales by the movement of its wings;" *lümpeguin*, "the water-spirit;" *atwusknigess*, or wood-spirit, "an invisible being who roams the forest armed with a stone hatchet, with which he occasionally fells trees with a single blow. The Indians accounted in this way for the sudden fall of an apparently strong tree;" *appodumken*, like the *lümpeguin* (a dweller under water), "had long red hair, and was the favorite bugaboo used by Indian mothers to frighten their children away from the water."

ATHAPASCAN. "*Atnas*." In the "American Antiquarian" (vol. xxiii. pp. 307-312) for September-October, 1901, Rev. A. G. Morice discusses the question, "Who are the *Atnas*?" and criticises the paper of H. Newell Wardle on the same topic in a previous number. The conclusion reached is that there is no Déné *Atna* tribe, for "they are to the Déné of America what the Etruscans were to the Romans (Exteri), what the Gentiles in general were to the Israelites, and the Philistines in particular to the Septuagint (Allophuloi), — in a word, what foreigners are to the English-speaking peoples of today."

ESKIMOAN. A note in the "American Anthropologist" (vol. iii. n. s. p. 391) for April-June, 1901, by Professor O. T. Mason, on "Eskimo and Samoan 'Killers,'" notes the resemblance between the whale-bone "killer" for wolves of the Eskimo and the bamboo "killer" for sharks in use among the Samoans. The chief point in each is the coil-release after the contrivance (hidden in bait) has been swallowed by the animal to be killed. — In "Globus" (vol. lxxix. 1901, pp. 8, 9) Eduard Krause discusses the question, "Die Schraube, eine Eskimo-Erfindung?" From observation of the shaft-insertions of arrows in various parts of Eskimo-land, the author concludes that the Eskimo have themselves invented the screw. — At pages 125-127 of the same journal, Dr. Karl von den Steinen replies to Krause in an article, with nine text illustrations, "Die Schraube, keine Eskimo-Erfindung." The opinion here expressed is that the Eskimo "screws" are only "occasional, sporadic uses of a technique of European origin." — In a subsequent issue (p. 285) G. von Buchwald has a note, "Zur Frage nach dem Alter der Schraube," in which reference is made to Greek names and to prehistoric European specimens of the screw twist. — In the same Journal (pp. 44, 45) Dr. P. Ehrenreich, with the title, "Religiöser Glaube der Centraleskimos," *résumés* the article of Dr. Franz Boas in vol. lvii. of "The Popular Science Monthly."

IROQUOIAN. The paper of Mr. David Boyle, "On the Paganism of the Civilized Iroquois of Ontario," in the "Trans. Anthropol. Inst. (Lond.)," vol. xxx. 1900, pp. 263-273, relates to a condition of things discussed at much greater length in Mr. Boyle's "Archæological Report" for 1898, reviewed in some detail in a previous volume of the Journal of American Folk-Lore. This condition the author rightly terms "an extremely interesting and instructive one to the anthropologist, one which in many respects is unique in the history of the world."

KITUNAHAN. In the "American Anthropologist" (vol. iii. n. s. pp. 248-256) for April-June, 1901, Alexander F. Chamberlain has an article on "Kootenay Group-Drawings," describing, with four full-page reproductions, drawings by Kootenay Indians of a gambling-game, a war-dance, an ordinary dance, and a buffalo-hunt. These drawings are of interest as coming from a people not known to have left many art remains. The drawings discussed are such as contain several figures, — group pictures, not the ordinary one-figure picture.

UTO-AZTECAN. *Mexican.* In the "American Anthropologist" (vol. iii. n. s. pp. 227-238) for April-June, 1901, Mrs. Zelia Nuttall discusses "Chalchihuitl in Ancient Mexico." The article is illustrated with four maps, and endeavors to identify the modern repre-

sentatives of the various towns associated in Montezuma's "Tribute Roll" with the tributes of *chalchihuitl*. The importance of this stone in ancient Mexico is indicated by the fact that the word for "lapidary," *chalchiuh iximatqui*, signifies literally "he who works in *chalchihuitl*." Another interesting fact is that Sahagun mentions "the wearing of labrets and earrings of *false chalchihuitl* by ordinary people among the Otomis, a Mexican tribe." No fewer than thirteen names are cited which incorporate the word *chalchihuitl* itself, indicating the presence of the stone or some reference to it. A surprisingly large number of ancient Mexican local names have remained unaltered to the present day. — In "Globus" (vol. lxxix. 1901, pp. 261-264) Dr. K. T. Preuss writes briefly of "Die Schicksalsbücher der alten Mexikaner," treating in particular of the *tonalamatl* of the Aubin collection. At pages 85-91 of the same periodical the same author writes about "Mexikanische Thonfiguren" in an article illustrated with fifty-nine text figures. The clay figures in question are of the earth goddesses (Xochiquetzal, etc.); the maize and fruit goddesses (Chicomecouatl, etc.); Mexican women; the war and fruit god, Xipe; the god of play, Macuilxochitl; the god, Tezcatlipoca, as patron of the dance, etc. In the opinion of the author, these clay figures seem to indicate that "those deities were nearest to the ancient Mexican which served his practical prosperity and earthly desires. Hence, the earth deities were closer than the great celestial deities." — Professor John Campbell's paper on "Mexican Colonies from the Canary Islands traced by Language," in the "Trans. and Proc. Roy. Soc., Canada," for 1900 (vol. vi. sec. ii. pp. 205-265), with its appended comparative vocabularies of Peruvian and Celtic, Peruvian and Basque, Berber and Celtic, Yuman, Pujunan, and Kulanapan and Peruvian, Berber and Welsh, Adaize and Celtic, etc., and its elaborate "interpretation" of Canary Island inscriptions, again proves the tireless industry and ingenuity of the author, no less than his defiance of the achievements of scientific linguistics. That "Peru was colonized by the Berber stock in conjunction with an Iberic people," and that Telde ("the national title of the Iberians of the Canary Islands") is identical with the name of the Toltecs of ancient Mexico, can only be proved in the fashion in which Professor Campbell does it. After the conquest of the Berbers, Goths, and Celt-Iberians in Spain, according to the author, "the people of the Canaries crossed the Atlantic," and, sailing past Florida, landed on the Mexican coast, while "there can be little doubt that the Peruvians consisted chiefly of the fugitive Toltecs and Olmecs from Tollan and Potochan, after the destruction of the Toltec empire in 1072 A. D. The identification of *Inca* and *Jingo* is an interesting achievement. In the section, pp. 248-265, Professor

Campbell comes to the conclusion that the Adaize of Louisiana "represented a remnant of the Celtic colony." To his mind "the Welsh-Indian is no myth," and there is a "possibility of raising him both in North and in South America to a higher state of Celtic culture than at present he has attained." — In the "Ethnologisches Notizblatt" (vol. iii. pt. i. 1901, pp. 135-139), Dr. E. Seler writes of "Ein anderes Quauhxicalli." The *quauhxicalli*, or bowl for holding sacrificial blood, here described (with five text figures) is in the Becker collection in Vienna (K.-K. Naturh. Mus.). Dr. Seler compares it with a similar bowl in the Berlin Museum für Völkerkunde, which has a wreath of hearts not present on the Vienna specimen. The eagle feathers on both refer to the technical name of these utensils, — *quauhxicalli*, "eagle bowl." Other ornaments are the earth-toad and the sun. — *Moki*. In the "American Anthropologist" (vol. iii. n. s. pp. 211-226) for April-June, 1901, Dr. J. Walter Fewkes writes of "The Owaküti Altar at Sichomovi Pueblo." The Owaküti ceremony, celebrated only occasionally at this pueblo, is "in some respects the most suggestive of all Tusayan religious performances." The *wimi*, or ancient sacred objects, of which the altar is composed are: *tiponis* (badges of the religious fraternity); effigies (idols); medicine-bowl and surrounding objects; wooden slats, etc., on which are painted symbols of various sorts. The Owaküti, like all other Hopi or Moki festivals, has two presentations per year, — one (elaborate) in October; the other six months after, an abbreviated form. In the making of the Owaküti "medicine" butterfly symbols are prominent (with butterflies comes summer); and whistling occurs also "as a means of bringing summer birds." On page 216 is given a list of the names of the butterflies corresponding to the six world-quarters, from which it appears that north, west, south, east, above, and below are represented respectively by yellow, blue, red, white, black, and variegated butterflies. The public dance in connection with the festival "is performed by many women bearing basket-trays in their hands, and consists of a series of posturings of the body in raising and depressing the baskets in rhythm with their songs." The *wimi* of the Owaküti altar are now owned by the *Pakab*, or "Reed," *Buli*, or "Butterfly," and *Kokop*, or "Firewood," clans. The Owaküti "is celebrated at Sichomovi and not at Walpi, the most populous pueblo on the East mesa, because most of the members of the *Buli* clans live in that village." According to Dr. Fewkes, "the festival was introduced into the present Hopi pueblos by descendants of those who survived the destruction of Awatobi." — As Publication 55 (Anthropological Series, vol. iii. No. 1) appears "The Oraibi *Soyal* Ceremony" (Chicago, March 1, p. 59), by G. A. Dorsey and H. R. Voth, well illustrated with thirty-seven plates and

explanations. The data here given are based chiefly on observation by both authors of the ceremony in 1897, with references to other observations by them between 1893 and 1899. Participants, time and duration of ceremony, preliminary ceremony, *Soyal* proper (in detail), and the four days after the ceremony are discussed. The Oraibi *Soyal* celebration "is in charge of the Shoshyaltu (the *Soyal* fraternity), the largest religious organization in that and probably in any other Hopi village." During the last few years, however, the fraternity has been split into "Liberals" and "Conservatives" — a dispute remarkably like some of those occurring in civilized communities not of Indian stock. The details of this dispute, covering all aspects of native life, are very interesting. As a result of these factional quarrels, "the regular extended *Wowochim* (initiation into manhood) celebration, one of the most important of the Hopi ceremonial calendar, during which initiations into the *Wowochim*, *Kwan*, *Tao*, and *Ahl* fraternities take place, has not been held for many years." The *Soyal* lasts nine days, and "the men are required to practice the strictest continence, not only during the nine ceremonial but also during the four post-festival days. If any one fails to comply with this rule, and he is found out, one of his clan sisters prepares for him a dish of *Sakwawotaka* (blue *wotaka*), made of blue corn meal, and seasoned with salt. The man is compelled to proclaim his own shame by carrying the tray in the procession." This excellent detailed study of the Oraibi winter solstice ceremony should be read with Dr. Fewkes's account of the celebrations at Walpi and Hano. The illustrations of this paper are very illuminating. — *Ute*. In "Globus" (vol. lxxix. 1901, pp. 216, 217) C. A. Purpus writes briefly of "Felsmalereien und Indianergräber in Tulare County (Kalifornien)." On the "painted rocks" here referred to the preponderating pictographs are wheel-like circles; others are elliptical rings with a snake-like stroke winding through them, rude forms of fish, deer-antlers, hearts, etc. Figures of human beings, mammals, birds, are strikingly absent.

YAKONAN. *Alsea*. In the "American Anthropologist" (vol. iii. n. s. pp. 239-247) for April-June, 1901, Dr. Livingston Farrand publishes "Notes on the Alsea Indians of Oregon," concerned chiefly with folk-lore, — general beliefs, social organization, marriage, shamanism, traditions. Among the beliefs of these Indians of a general sort are: Flat earth (floating in water), sky-country (like earth), underworld (peopled by the shades of the "bad"), abode of "good" (somewhere on earth). These beliefs are probably of native origin, and not due to missionary influence. Surface-burial (in small huts, canoes, etc.) was practised, and in explanation of the custom of placing all sorts of things with the corpse it was said that

"the bodies were animated and moved about at night if they so willed, so easy exit from the graves was afforded, and the things deposited were for their use under such circumstances." Among the Alsea "the ordinary northwest coast system of social orders," viz., "nobility, common people, and slaves prevailed." The "nobility," especially, preferred exogamy (marriage was by purchase). Nick-names and puberty-names were in use. There is also noted "a marked tendency to local segregation of groups related by blood in every village." The shamanism of the Alsea "did not differ essentially from that of the other northwestern tribes." Their chief tribal stories "are grouped about the account of the Transformer and Wanderer, Shiok," a character of the northwest coast type, about whose ancestry, birth, or childhood the Alsea version is silent, but "presents him at the opening as full-grown and not nearly so powerful as he appears later." Of the other Alsea stories, "the majority were of the adventures of five brothers, — a different group in each case, — of whom the youngest brother was always the clever one who led the band, and devised means for escape from dangers and difficulties." But few of these interesting people now survive on the Siletz reservation), and it is to be hoped that much more of their folk-lore and traditions will be obtained ere the great death-rate of the reservation ends them altogether. Dr. Farrand's visit was in the summer of 1900.

CENTRAL AMERICA.

MAYAN. *Maya*. In "Globus" (vol. lxxix. 1901, pp. 298, 299) Dr. E. Förstemann has a brief paper on "Der Merkur bei den Mayas." The author's contention is that the figure, occurring in the codices Dresdensis and Troano, which has the form of a person squatting, represents the planet Mercury.

SOUTH AMERICA.

ARAUCANIAN. Pages 307-335 and 631-682 of T. Guevara's "Historia de la civilizacion de Araucanía," in the "Anales de la Universidad" (vol. cviii., cix., 1901), Santiago, treats of the relations, conflicts, etc., between the Spaniards and the natives during the period 1599-1610.

COLOMBIA. In the "Ethnologische Notizblatt" (vol. ii. No. 3, 1901, pp. 31-33) Dr. A. Baessler describes, with two plates, "Goldene Helme aus Columbien." These two golden helmets (only five others, in the possession of the king of Spain, exist) were discovered in a grave in the department of Cauca, along with many other remains. There are certainly no more interesting pre-Colombian remains from this region. The human figure and other ornaments on them deserve further study.

ECUADOR. As vol. ii. No. 5 (Anthropological Series) of the Publications of the Field Columbian Museum (Chicago), appears Dr. G. A. Dorsey's *Archæological Investigations on the Island of La Plata, Ecuador* (Chicago, April, 1901, pp. 247-280), a most interesting paper, profusely illustrated with ten figures and sixty-two excellent plates. These archæological explorations on La Plata Island (just south of the equator, and thirty miles from the coast) were made in July, 1892. Graves were excavated and refuse heaps examined, with the result that there were discovered images of gold, silver, and bronze; a gold cup; pendants, tops, and other objects of copper and gold; a ceremonial stone axe; pottery (with human and animal heads, sometimes grotesque, bird and animal forms, etc.), engraved stones, etc. The gold and silver images "are of the usual form such as are found in the highlands of Peru and Ecuador." Indeed there is a "perfect agreement in design between the images from La Plata and those of the Cuzco Valley, Peru." These images "in physiognomy, methods of dressing the hair, and general proportions, are all alike; in all likewise the sex is represented as that of the female. The hair is parted in a straight line from the middle of the forehead to the crown of the head, and is loosely gathered about half way down the back by means of a curious device, the nature of which I have not yet determined. It is interesting to note also, that in all the specimens the head is moulded after the antero-posterior deformity which was practised throughout the interior of Peru." With one exception (which is a unique specimen, and resembles the typical Cuzco form inverted), "all the pieces of pottery have nothing to distinguish them from the ordinary forms found over the entire Quichua territory." As to the "ceremonial axe," Dr. Dorsey suggests that, "since it emits, when suspended in a certain fashion, a clear resonant tone not unlike that of a bell," it may have been used as a sort of bell or temple gong. From the refuse heaps were dug up large numbers of engraved rectangular and circular stones, some with, some without, ornamentation; perforated and cylindrical stones, beads, etc.; engraved stones representing the human face; worked stones, etc. Also an immense amount of pottery, practically all parts of small images in the form of human figures, often crudely executed. Nearly all the images "have secreted within them, either in the head or within the breast, one or two whistles." Of the images themselves, Dr. Dorsey observes: "The range of expression, as seen in the faces of the images, for example, is extremely varied and interesting, and yet in the majority of the cases the expression has been brought about without showing evidence of labored effort. The faces themselves vary in character from portrayals of excessive beauty to strange and grotesque forms.

In many cases the countenance is portrayed as decidedly hideous and repulsive. Not the least interesting feature of the pottery is the presence of what we may call the plumed serpent, and in certain other examples of highly conventionalized serpents' heads. Of interest also is the variety of nose ornaments and ear decorations which are portrayed. The ability of the potters to produce different forms of eyes, each one expressive of some phase of character, cannot be too highly admired. The many forms of arm and leg bands and ornaments revealed in the fragments of vessels, as well as the many ways of fashioning the arms and feet, are also worthy of mention" (p. 279). The absence on La Plata Island of objects representing every-day phases of domestic life leads the author to conclude that the remains are due to "long occupation by a people who probably resorted here during seasons of the year, perhaps for the celebration of religious rites." This opinion is enforced by the citation of a passage from Cieza de Leon, seeming to refer to this very island as the site of a temple or *huaca*. Some of the remains represent subsequent intrusive burials. Of the engraved stones (decorated with circles, parallel lines, etc.) the author remarks: "There is such an enormous range of variation in the size, character, etc., of these stones, that it is hard to conceive of any game or series of games in which they might have been used." This paper is a valuable contribution to the literature of primitive art, and the specimens from La Plata Island deserve further study and investigation. Some parts of the paper should be read in connection with the recent utterances of Boyle and Regnault on the human physiognomy in primitive art.

TUPÍ. *Apiacá, Mauhé, Mundurukú.* Dr. F. Katzer's paper, "Zur Ethnographie des Rio Tapajós," in "Globus" (vol. lxxix. 1901, pp. 37-41), which is illustrated with text figures of masks, tattooing, stone implements, etc., treats of the Apiacás, Mauhés, and Mundurukús, of the region of the river Tapajós, all of whom are assigned by Brinton to the Tupí stock. On page 40, the face-tattooing of an Apiacá and a Mauhé Indian is figured. A considerable portion of the paper is devoted to the stone implements of the Mundurukús. Polished stone implements seem to be in use now among these Indians only as ornaments or as children's toys. On page 38 is figured the head of a Yuruna Indian, preserved as a trophy by a Mundurukú. A few words of the Mauhé and Apiacá languages are given, with some criticisms of Coudreau's linguistic material from this region.

GENERAL.

AGRICULTURAL CUSTOMS. In the "Jour. Anthropol. Inst. (Lond.)" for January-June, 1901 (vol. xxxi. pp. 155, 156) Mr. N. W. Thomas

has a "Note on some American Parallels to European Agricultural Customs." On the authority of some early traveller to Florida, the following custom is reported: "It was the custom at the end of February to take as large a deer hide as could be procured, and, having the horns on it, to fill it with all manner of herbs and sew it together. The best fruits were fastened to the horns, and other parts fastened to a ring or piece of stuff. They then proceeded to an open space and fastened the skin to a high tree, turning the head towards the east. Thereupon they offered a prayer to the sun, asking it to give them in the future these same fruits. The king and the magician stood nearest the tree and officiated, and the remainder of the people stood farther off. The hide was left up until the following year." The Papago rain-dance, in which a deer's head figures; the Pawnee ceremonies before a stuffed bird; and certain corn-spirit rites of other Indian tribes present some analogous features. The European parallel, Mr. Thomas thinks, is to be found in the custom reported by Prætorius from the Prussian Slavs, "who used to kill a goat when they sowed their winter corn, and consumed its flesh with many superstitious ceremonies. They hung its skin upon a high pole near an oak, and it remained there until harvest. Then a bunch of all sorts of corn and herbs was fastened over it, and, after prayer had been offered by a peasant, who officiated as priest, the younger portion of the assembly joined hands and danced round the pole. The corn and herbs were then divided among them." Something similar is known from the Woguls, with whom, "when a reindeer was sacrificed and eaten, the skin with the horns was left as an offering, and sometimes filled with rice." In the opinion of the author, "the corn-spirit which we know in Europe reappears almost unchanged in America."

BIBLIOGRAPHY. The article on "Rare Books relating to the American Indian," in the April-June number of the "American Anthropologist" (vol. iii. n. s. pp. 270-285), treats of several books of great interest to the folk-lorist.

ETHNOLOGY. The recent publication of the seventy-three volumes of the "Jesuit Relations and Allied Documents," under the editorship of Mr. R. G. Thwaites, gives rise to an interesting paper in the April-June "American Anthropologist" (vol. iii. n. s. pp. 256-269), wherein is presented a general view of Indian life and customs as reflected in these documents, — the life and habits of the natives of the St. Lawrence, the Great Lakes, and the Mississippi.

ILLUMINATION. The paper on "The Development of Illumination," by Walter Hough, in the "American Anthropologist" (vol. iii. n. s. pp. 342-352) for April-June, 1901, has references to several Indian tribes. The following list of Hopi terms for sunrise deserves

record here : " Sunrise, *talavaiya* ; place of sunrise, *tawa yum tyaki* ; faintest dawn, *kúyañiptü* ; first light, *talti* ; light of sunrise, *taldove* ; yellow light of sunrise, *sikyañüptü* ; before emergence of sun, *tawa kúyiva*, ' sun appears ; ' sun-up, *tawa yama*."

MUMMIFICATION. Dr. D. S. Lamb's paper on "Mummification, especially of the brain," in the "American Anthropologist" (vol. iii. n. s. pp. 29, 307) for April-June, 1901, contains some references to the Peruvians and mound-builders.

A. F. C. and I. C. C.

NOTES AND QUERIES.

POLYNESIAN FIRE-WALKERS. — (Vol. xiv. p. 61.) The most competent of all descriptions of the performances of Papa Ita, the famous Tahitian "fire-walker," is that of Professor S. P. Langley of the Smithsonian Institution, whose report appears in "Nature" (London) for August 22, 1901, and is reprinted in the "Journal of the Society for Psychical Research" (vol. x. pp. 116-121) for October, 1901. The notes taken by Professor Langley as an eye-witness of the "fire-walk" on July 17, 1901, and his subsequent examination of the stones and of one stone in particular as to porosity, non-conductibility, etc., leave no doubt concerning the correctness of his conclusion: "It was a sight well worth seeing. It was a most clever and interesting piece of savage magic, but from the evidence I have just given I am obliged to say (almost regretfully) that it was not a miracle." A touch of the shamanistic *esprit de corps* is seen in the reply of Papa Ita: "A gentleman present asked Papa Ita why he did not give an exhibit that would be convincing by placing his foot, even for a few seconds, between two of the red-hot stones which could be seen glowing at the bottom of the pile, to which Papa Ita replied with dignity, 'My fathers did not tell me to do it that way.'"

FILIPINO MEDICAL FOLK-LORE. — The article of Dr. P. F. Harvey, on "Native Medical Practice in the Philippines," published in the "New York Medical Journal" (vol. lxxiv. pp. 203-212), contains some interesting items of folk-lore. Of the Moros the author observes: "Among the Moros generally there is no surgery, and absolutely no rational practice of medicine. The latter is simply a species of shamanism, which is observed among most primitive races, by whom it is believed that spiritual or supernatural powers both good and evil, occupying the earth and surrounding space, cause all things to happen. They are firm believers in incantations, charms, and witchcraft. Their preventive medicine consists in wearing an amulet which is purchased from a *pandita* or priest. The latter reads a prayer from the Koran and writes it down upon paper, parchment, silver, copper, or lead; this he wraps in many layers of paper, and finally sews into a muslin cover colored with saffron, and made with long tapering extremities, with a noose at one end; this is fastened about the waist or other part of the body by the owner, and, while so worn, is supposed to protect against sickness and evil. The *panditas* ask different prices for these charms, alleging that the higher priced ones are the most potent. The Moro name for this article is *aguimat*, and it is known as *anting-anting* among the Filipinos, who also believe in its efficacy, but whose belief in the Christian religion causes them to reject the idea that there is any virtue in the Koran; so that among them a peculiar stone or pebble is used, one of peculiar shape, color, or markings, which is likewise sewed into a piece of muslin long enough to be tied around the body and so worn as an amulet."

Customs similar to those of the Moros obtain among the Tirurayes, who

inhabit the country about the town of Tamontaca (near Cottabatto), Mindanao. Concerning these people the author informs us, on the authority of Jose Tengorio-Sigayan, whose pamphlet in the Tiruraye language has been translated into Spanish by a Catholic missionary :—

“ Among these people it is customary, when one of their number is taken sick, to surround his house with *bejuca*, a species of rattan, which they call *uar*, in order to frighten away the *bolbol*, an evil spirit that flies at night and eats men. This spirit can also cause sickness by inflicting an invisible wound. The reason the *bolbol* fears the rattan, they suppose, is because, when it sees it, it thinks it is a snake, and moreover the *uar*, the natives believe, has itself the power of turning into a snake. The *bolbol* is an ugly customer indeed, because, in addition to all his other nefarious traits, he frequently indulges in the cheerful practice of eating the livers of the sick. They consider it very important, therefore, to keep a sharp lookout at night and have their crises ready at hand to attack the *bolbol* should it make its appearance. The writer of the monograph (in Tiruraye) has no hesitation in affirming his belief in this malign spirit, as he gravely asserts that he saw one killed one night in his house over the room in which his mother was sick, and felt the house rock with the contortions of the evil spirit, as if a carabao (water-buffalo) were rolling over and over on the floor, and saw the kris of the doughty native dripping with gore when he descended from the room above.” A funeral ceremony of the Tirurayes is also described, — when a child dies, “ they hang its body to the limbs of the *balete* tree, supposing that it will be fed by the milk-like sap that exudes from the tree. This tree is held sacred, and no one would venture to cut it for anything in this world.” The article also contains some items of folk materia medica. The Moro term for “ priest,” *pandita*, suggests Hindu influence.

PHONOGRAPHIC RECORDS OF FOLK-SONGS. — At the International Folk-Lore Congress (Paris, 1900). M. Paul Sébillot gave an account of the work of Bela Vikar, “ Phonographic Collection of Hungarian Folk-Songs.” Assisted by a grant from the Minister of Public Instruction, Vikar has gathered more than 500 cylinders. Besides this J. Sebestyen has collected ancient epics, and Kernoz Turkish songs from Hungary. From “ Globus ” (vol. lxxx. p. 196) we learn that Dimitri Arakichwili, of the Russian Ethnographic Society, is engaged in the Kachetian region of the Caucasus taking down folk-songs with a phonograph. He has taken a course at the Moscow Conservatory and will pay particular attention to the musical notation.

PHOTOGRAPHIC DOCUMENTS. — In Geneva a society has recently been formed (Arch. Suisses de Trad. Pop. vol. v. p. 135) for the founding of a Swiss Museum for Photographic Documents. The object is to preserve for reference photographs of distinguished Swiss, of places (formerly and now), of landscapes, buildings, works of art, revolutions, strikes, processions, public festivals, meetings, etc. The president of the society is Dr. E. Demole.

A. F. C.

ANNUAL MEETING. — The Thirteenth Annual Meeting of the American Folk-Lore Society will be held at Chicago, Tuesday and Wednesday, Dec. 31, 1901, and Jan. 1, 1902. The Society will meet with the American Society of Naturalists, Section H of the American Association for the Advancement of Science, and other affiliated societies. Members intending to present papers will please send to the Secretary their titles, to the end that these may be entered upon the printed program hereafter to be communicated. Members expecting to be present, and desirous of information regarding rebates, hotels, etc., will please address the second Vice-President, and representative of Local Committee, Dr. George A. Dorsey, Field Columbian Museum, Chicago.

HOP-SCOTCH DIAGRAMS. — In the review of Paul Sébillot's "*Le Folklore des Pêcheurs*" (vol. xiv. p. 209), it is mentioned that the author states that the children on the seacoast in Upper Brittany, in playing hop-scotch, make use of a diagram resembling "the circumvolutions of the helix of a sea-snail," and he regards this as the result of the environment of the children. My criticism is that the children of Washington, D. C., employ the same diagram with no thought of ichthyological surroundings; all over the sidewalks of this city one sees the helicoidal hop-scotch diagrams, chalked on the surface of the flags. I would like to know through the pages of the *Journal* if this design is widely used in the United States; I never saw it in New York city where I was a schoolboy.

H. Carrington Bolton.

COSMOS CLUB, WASHINGTON, D. C.

KILLING A BITING DOG. — In the last number of the *Journal* Mr. Henry M. Wiltse tells of a superstition concerning the necessity of killing a dog which has bitten a person. He seems to me to give only half the superstition. Perhaps a part of it has been lost in his neighborhood. He says that in the South there is a superstition that the biting dog "should be killed for the protection of the person whom it has bitten; especially if there is the least reason to suppose that it was mad."

I do not quite see what the killing of a mad dog has to do with superstition or with folk-lore. In the region where I passed my youth, Rhode Island, it was thought necessary to kill a mad dog, not for the protection of anybody who had been bitten, but because it was mad. There were persons, however, and probably are still, who thought that a dog which had bitten a person ought to be killed, although under no suspicion of madness, and this was indeed a superstition and was based on folk-lore. The belief was that if a dog quite in its right mind bit a person, and the dog ever afterward went mad, no matter how many years afterward, the person bitten would then have hydrophobia. The killing of the dog was not, therefore, because of any fear that it might, after all, have been mad when it bit (in which case the victim would be expected to have hydrophobia any way), but to prevent its ever going mad afterward.

I remember, when I was a boy, hearing argument on this question by

persons who maintained, in opposition to the superstition, that a dog not supposed to be mad, which had bitten, should be kept and watched with especial care, to ascertain with certainty whether it was mad or not and to relieve any groundless fears of hydrophobia. It seems to me that Mr. Wiltse's interesting observations will be read more clearly in the light of this other half of the superstition.

William Henry Frost.

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BIBLIOGRAPHICAL NOTES.

BOOKS.

STUDIEN ZUR VERGLEICHENDEN VOLKERKUNDE. Mit besonoerer Berücksichtigung des Frauenlebens. Von V. JAEKEL. Berlin: Verlag Siegfried Cronbach. 1901. Pp. xi, 144.

As the sub-title indicates, the studies in this little volume have reference chiefly to the position and activity of woman among primitive peoples. The subjects of the various sections are: Personality in heathendom; heathen women in public life; ancestors as helpers and as gods; bridal and married life; comradeships and brotherhoods; priests and women; male and female activities; dreams; the dance; females in the service of princes and female body-guards; smoking; women as horsemen; state, district, and family deities; the owl in cult and superstition; the signification of bride-purchase, polygamy.

According to the author, the present is the freest age of man that has ever been, the Middle Ages, the Greek and Roman periods, the earlier epochs of Egypt and Assyria, to-day and yesterday in China and India, and the whole range of primitive existence, being characterized by subjections of personality innumerable. The chief modes of this repression are by legal interferences and state paternalism with reference to the ordinary affairs of life, of the household, of private actions (seen during the European Middle Ages, in China, Rome, Greece, Peru, and many primitive peoples); by the recognition not of the person but of the community, family, clan, etc., as the legal individual or unit (seen in particular among certain West African tribes, but also in many other quarters of the globe); by the *patria potestas* (in India, Rome, among many uncivilized races); by the power of the old (in the Orient, among many of the lower races); by discriminating against the stranger and the foreigner (still a common practice even with civilized man). The position of woman as oracle, priest, doctor, counsellor, etc., has been discussed at greater length, and more satisfactorily, by Mason, whose "Woman's Share in Primitive Culture" does not figure among the authorities cited by Hr. Jaekel. The variety in the treatment of woman among the "lower races" justifies the opinion of Ratzel, which the author quotes: "In primitive society woman has

a position quite as full of contradictions as is her position among the most civilized peoples."

One of the most curious facts (noticeable over a wide range of peoples) in the history of the priesthood is its *penchant* for certain things properly belonging to women. Says Hr. Jaekel (p. 81): "Everything that civilized man looks upon as peculiarly feminine clothing (including veils, fans, ornaments, etc.) appears frequently as priestly garb; and not alone Buddhist, Mohammedan, Armenian, Greek, Catholic, and Protestant clergy wear as their official dress a robe flowing about their heels." Many primitive peoples have the same or similar customs. The Gallic Druids wore gloves; long hair was in many lands and among many peoples associated with the priest; the priest of Cybele aped the woman's walk; certain Anglo-Saxon priests would ride mares only; with some peoples only those boys were selected for the priesthood who had a feminine cast of countenance; the priest is a "house-dweller," like woman; very often the priest lives on a vegetarian (*i. e.* a feminine) diet; in primitive law priest and woman are often associated.

Concerning woman's method of riding on horseback the author observes: "It does not seem (*i. e.* in the Middle Ages and subsequently) to have been regarded as improper for a lady to eschew the courtly side-position. A medal (A. D. 1223) of the consort of William I. of Holland shows the princess astride on horseback. The French Amazon of the 17th century, Phillis de la Tour, appears riding man-wise on a fashion-plate; and Queen Christina of Sweden made her entry into Rome in like manner" (p. 125).

Bride-purchase, as Hr. Jaekel points out, is by no means accompanied, as is very generally supposed, by a low estimate of woman. Where the marriage is often only a mere business matter, the wife is sometimes excellently treated and highly esteemed. Polygamy, also, has sometimes nothing to do with a low estimate of woman.

In spite of the fact that the author has relied upon the older rather than the most recent anthropological authorities for his data, these "comparative ethnological studies" are well worth reading. They treat the subjects in rather an original fashion, and some of the matter can hardly be found elsewhere.

Alexander F. Chamberlain.

DER URSPRUNG DES TOTEMISMUS. EIN BEITRAG ZUR MATERIALISTISCHEN GESCHICHTSTHEORIE. VON DR. JULIUS PIKLER UND DR. FELIX SOMLÓ.
Berlin: K. Hoffmann, rechtswissenschaftlicher Verlag. 1900. Pp. 36.

After pointing out that some phenomena (exogamy, *e. g.*) have nothing to do *per se* with totemism, Dr. Pikler holds that "the problem of totemism reduces itself to the three following questions: 1. Why do certain communities of primitive people name themselves after objects (animals mostly)? 2. Why do they reverence these objects to a degree that prevents the killing or eating of the living or edible among these things? 3. Why do they believe themselves to be descended from these objects?" The first of these facts is

the original one, and is, the authors think, a result of "writing" (*i. e.* of picture-writing). The first part of this essay (pp. 1-15) is devoted to Dr. Pikler's statement of the theory, the remainder to Dr. Somló's inductive evidence in its support.

In pictography, the most primitive form of writing, a difficulty arises, Dr. Pikler thinks, as to the "writing" of proper or individual names; for while places, whole communities of peoples, and certain well-marked classes, can be "written" by reference to topography, clothing, etc., and abnormal individuals also by reference to their peculiarities, "the absence of such marks in normal individuals and in subdivisions of communities made some helpful device necessary." Such a device is "naming after and designation by easy representable objects." This need "led to the totem-naming of clans among primitive peoples, and these names (the device having been invented and set going by the intellectual leaders) were taken over to facilitate writing." In other words, totemism is due to the practical necessities of picture-writing as a mode of expression and communication among primitive peoples. The other elements of totemism — worship and theory of descent — have developed as added intellectual elements.

In support of Dr. Pikler's theory, Dr. Somló cites evidence from primitive peoples to show that totems are actually used as writing-characters, that totemism and picture-writing appear together, and that the character of the totem is that of the writing-sign. Believing that phenomena of primitive magic connected with totemism are merely secondary, Dr. Somló dismisses (p. 34) Frazer's theory with brief consideration. This essay is an interesting and ingenious, if not very convincing, contribution to the literature of totemism. Its paradoxicality has something attractive about it. One cannot, however, help wishing that a profounder examination of totemistic phenomena had been undertaken before the theory was broached. It does not explain enough about totemism. The rôle of picture-writing is probably exaggerated, and the writable characteristics of the normal individual underestimated. The element of conscious interference with a writing system is also possibly given too much importance. Altogether, however, we have here a new idea, or at least the outline of one.

Alexander F. Chamberlain.

COUNTY FOLK-LORE. VOL. II. PRINTED EXTRACTS NO. 4. EXAMPLES OF PRINTED FOLK-LORE, CONCERNING THE NORTH RIDING OF YORKSHIRE, YORK, AND THE AINSTY. Collected and Edited by MRS. GUTCH. Published for the Folk-Lore Society by David Nutt, 57-59 Long Acre, London, 1900. Pp. xxxix, 447. Price 15s. net.

The 19 sections of this book treat of: Natural or Inorganic Objects; Trees and Plants; Animals; Goblinism; Witchcraft; Leechcraft; Magic and Divination; General Superstitions; Future Life; Festivals, etc.; Ceremonial; Games; Local Customs; Tales and Ballads; Place and Personal Legends; Jingles; Proverbs; Nicknames; Gibes; Place-Rhymes; Etymology. Pages xxiii-xxxix are occupied by a list of authorities and the abbreviations by which they are cited in the body of the work. The references are

carefully to page and volume, and the alphabetic arrangement of many of the sections as to topics facilitates their use, but the addition of a detailed general index would have been no incumbrance, where the material is so extensive and so good. The idea of such a collection of printed folk-lore for the various regions of English-speaking America ought not to be long in materializing.

A noted Yorkshire character was Mary Bateman, "the Yorkshire Witch, who was executed for murder in 1809. Not only were "parts of her body sold to her admirers at her execution, but some of them were actually on sale at Ilkley in 1892." Another Yorkshire woman of fame is "Mother Shipton," who, the author says, "can hardly be regarded as a myth, although the fact of her existence and the story of her life rest wholly upon Yorkshire tradition" (p. 193). The designation (p. 216) of Friday as "an *Egyptian* day, when the power of witches and the like was supposed to be most potent," is interesting. In North Yorkshire a servant is said to have stipulated with her mistress that she should be "allowed ten minutes every day at noon to go pray for a husband in," and the prayer of one such given at page 220, *se non è vero è ben trovato*. The general desire in the north for "lucky persons" to be dark-haired may have something racial behind it. The sex of the next baby is foretold "by its predecessor's first utterance of Papa or of Mamma" (p. 237). The "wide-open" character of some of our American cities was mild compared with English York at Yule-tide, as revealed on page 357. The vagaries of popular phrases are illustrated by the sayings: "As daft as a door nail;" "as dead as a door nail" (p. 429). Quite expressive is "to sweat like a brock" (cuckoo-spit). Besides having scientific value, this book is interesting reading.

Alexander F. Chamberlain.

Hallesche Rektorreden II. DIE HEIMAT DES PUPPENSPIELS. Von RICHARD FISCHEL. Halle a. S. Max Niemeyer. 1900. Pp. 28.

This address of the Rector of the Halle-Wittenberg University, delivered July 12, 1900, is a brief argument on philological and historical grounds for the theory that the home of the puppet-play was in India, whence, in the course of the ages, so many folk-things seem to have come. The nature of the names for puppet-plays in the various languages of Europe and among the Gypsies, Turks, etc., the ancient Indian (Sanskrit, etc.) terms for dolls and puppets, the antiquity of the puppet-show as a folk-institution in Hither and Farther India, are urged as proof of this view. Some interesting facts as to the use of dolls and puppets in ancient and modern times, with indications of the position of adults towards these things and of the esteem in which the puppet-show man has been held, are given. The author inclines to believe that the puppet-show is the oldest form of dramatic representation, particularly in India. An interesting study might be made of the puppet and the doll in Hindu myth and legend. A few of the most noteworthy items are referred to here. A curious point in the history of the puppet-show is the character of the showman. Often he was not merely the dramatic artist, but the puppet-artificer as well. The difficulty of find-

ing one man equally qualified for both these duties led to a transitory or a permanent association of two individuals in the business, one as artist, the other as artisan. In many cases where the two were united in one the artist seems to have been developed out of the artisan. Even the funny character of the puppet-show, the German Kasperle (Hans Wurst), English Jack Pudding, French Jean Potage, Italian Signor Maccaroni, Dutch Pelkhaaring, Hungarian Paprika Jancsi, etc., may have their prototype in the Sanskrit Vidūsaka, a figure taken in the art-drama of India from the folk-representations. The share of the Gypsies in the spread of the puppet-show and its occidental development may be cleared up by further investigation. To all students of the beginnings of the dramatic art this essay will be of interest and value.

Alexander F. Chamberlain.

Sammlung von Abhandlungen aus dem Gebiete der pädagogischen Psychologie und Physiologie. IV. Band. 4 Heft. DIE ENTWICKLUNG DER PFLANZENKENNTNIS BEIM KINDE UND BEI VÖLKERN. Mit einer Einleitung: Logik der statistischen Methode. Von WILHELM AMENT. Mit 14 Kinderzeichnungen. Berlin: Verlag von Reuther & Reichard. 1901. Pp. 59. Price M. 1. 80.

This essay, which is illustrated with 14 drawings (by children of a tender age) of plants, trees, and flowers, is the revision of a paper read before the Botanical Society of Würzburg in July, 1898, with additions from subsequent investigations, the children concerned being the same whose speech the author has written of in his "Die Entwicklung von Sprechen und Denken beim Kinde," published in 1899. Pages 15-44 treat of the development of plant-knowledge in the child, and pages 44-54 of such in the race. The statistics of the children's knowledge, as compared with that of their father concerning the plant-world, indicate that "the ordinary individual has by his eighth year become acquainted with the most of the plants noteworthy for daily life, and does not make notable acquisitions after that" (p. 39), *i. e.* the individual left to himself. This is of interest in connection with the teaching of botany in the schools. The greater number of plants known to children seem to be such as have peculiarities apt to attract their attention. With children plants that daily come under the eyes, rather than rare plants, tend to be named. Primitive concepts and generalizations Dr. Ament seeks to explain through word-lack.

In the drawings of the individual child, as, seemingly, in those of most primitive peoples, there is a decided dearth of plant-representations. As with children, so, too, with the lower races, the striking peculiarities of plants give rise to their names. There are, however, considerable differences among primitive peoples as to the extent of plant-naming, — a warm climate like that of Java, Japan, etc., where men are so largely out of doors and more or less in communion with nature, leads to an almost universal acquaintance with plants to an extent far exceeding that of the European peasant and almost equalling that of the botanist by profession. The researches of Pritzel and Jessen into the German folk-names for

plants record or indicate the existence of some 24,000 such names, which, according to Dr. Ament's estimate, refer to 1787 species, the increase since Old High German times being progressive. This essay should be read in connection with the study of Blümml and Rott résuméd in the *Journal of American Folk-Lore* (vol. xiv. pp. 132-138).

Alexander F. Chamberlain.

A COLLECTION OF LADAKHI PROVERBS. By the Rev. H. FRANCKE (from the *Journal, Asiatic Society of Bengal*, vol. lxix. Part I. No. 2, 1900). Pp. 14.

This little collection contains fifty-one proverbs from the language of Ladakh (the author is a Moravian missionary at Leh, the capital), in north-west India. For each proverb there are given the Ladakh writing, the indication of the pronunciation in Roman letters, a literal translation, application, and explanatory notes, grammatical and others. Some of these proverbs are decidedly interesting: On a spring day there are three colds and three warmths (*i. e.* misery and happiness are well-balanced in a man's life); in the company of goats he says *goa*, in the company of sheep he says *bea* (said of a man who has no will of his own); after a long time a dead bird [which is blown by the wind against the trunk of a tree] cuts the trunk (*i. e.* with perseverance great things can be done); to the dog a load is what a plough is to a musician (*i. e.* certain people cannot be expected to do real work); the stolen food was eaten by the crow, but the beak of the raven is red (*i. e.* often the wrong person is caught instead of the guilty one). Among the items of folk-lore to which direct or indirect reference is made in these proverbs are the following: Driving all evil spirits of the winter into a cake, which is burnt outside the village; it is not good to speak much of a dead man, his eye might frighten the speaker (the proverb on the subject is: If you say 'he is dead,' the eye of the dead will look out of the hill). These proverbs offer many beautiful examples of parallelism for which the folk-poetry of Ladakh is celebrated.

Alexander F. Chamberlain.

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INDEX TO VOLUME XIV.

American Folk-Lore Society :

Twelfth Annual Meeting, 51; Report of Council, 52; Treasurer's Report, 53; Committee on Music, 53; officers elected for 1901, 54; papers presented, 54; officers, 321; honorary members, life members, annual members, 321; libraries and societies subscribing, 325; subscribers to publication fund, 326.

Animals, in folk-lore and myth :

Ant, 37; antelope, 93, 193; ape, 161; bat, 33, 178, 262, 272; bear, 26, 46, 75, 107, 154, 242, 247; beaver, 107; bee, 107; beetle, 32, 107; bittern, 107; blue-bird, 277; boar, 107, 249; "bob-white," 31; buffalo, 75, 187, 246, 247, 270; butterfly, 35, 36, 305; buzzard, 22, 235; carcajou, 26; cat, 36, 42, 107, 109, 178; caterpillar, 35, 37; chicken, 30, 32, 37; chicken-hawk, 258; cow, 39, 107, 173, 178; coyote, 123, 161, 184, 186, 195, 240-251, 252-285; crab, 107; crawfish, 33; cricket, 79; crow, 23, 30, 149, 155, 178, 236, 253, 320; cuckoo, 107; cuttlefish, 108; deer, 21, 22, 26, 120, 156, 189, 262, 274-278, 310; dog, 33, 34, 44, 46, 107, 124, 125, 173, 178, 187, 203, 205, 314, 320; dog-fish, 26; duck, 107, 271; eagle, 23, 78, 123-125, 154, 194, 305; eagle-hawk, 149; eel, 107, 223; elephant, 76; elk, 96, 107, 236, 278; firefly, 36; fish, 146, 178; fly, 31, 183; fox, 16, 26, 66, 240-251; frog, 179, 195, 205; gnat, 31; goat, 107, 320; goose, 32, 107; ground-hog, 33; "ground puppy," 180; grouse, 188; hare, 148; hawk, 149, 255; hawk-moth, 253; hen, 30, 55, 108; heron, 155; hippopotamus, 107; hog, 32, 33, 76, 250; horse, 32, 35, 41, 107, 269; insects, 20, 274; katydid, 30; leech, 108; leopard, 107; lion, 76; lizard, 108, 179; lobster, 107; locust, 30; lynx, 26, 124; magpie, 265; marten, 34; "measuring worm," 33; mole, 178; mollusk, 107; monkey, 65, 107, 125; mountain-sheep, 97, 193, 242, 262, 264; mouse, 26, 76, 242; "mud dauber," 32, 36; mule,

25; muskrat, 161, 214, 234; ostrich, 108; otter, 107; owl, 178, 253; panther, 153; partridge, 107; parrot, 124; peacock, 31; pelican, 123; pickerel, 107; pigeon, 78, 107, 184, 234; pigeon-hawk, 154; pike, 26; pole-cat, 32; porcupine, 270; puma, 174, 266; rabbit, 36, 123, 161, 176, 195, 275, 279; rat, 38, 178; rattlesnake, 193; raven, 189, 320; robin, 30, 36; sage-hen, 194, 253; scorpion, 180; sheep, 76, 107, 310; shell-fish, 146, 241; snake, 33, 39, 93, 107, 108, 127, 178, 180, 204, 223, 233; snowbird, 265; sole, 76; sparrow, 107; spider, 35, 76, 161, 204; squirrel, 36, 260; stork, 107; titmouse, 194; toad, 107, 177, 179; tortoise, 76; trout, 107; turtle, 33, 123, 161; whale, 47; whip-poor-will, 263; wild-cat, 107; wolf, 26, 28, 66, 107, 134, 220, 221, 236, 248; woodchuck, 241; woodpecker, 189; worm, 32, 108, 178; wren, 154, 178.

Backus, Emma M., *Early Songs from North Carolina*, 286-294; *Friendship*, 286; *The Mouldering Vine*, 287; *Peace of Mind*, 288; *The Dying Father's Farewell*, 289; *Mr. Davis's Experience*, 289; *Mrs. Saunders's Experience*, 290; *Columbia*, 293.

Backus, Emma M., *Song-Games from Connecticut*, 295-299: "Evening Party," 295; kissing, 295; *Rose in the Garden*, 296; *Old Maids*, 297; *Marriage*, 297; *The Rich Widow*, 298; *King William was King George's Son*, 299; *Editor's Note*, 299.

Beauchamp, W. M., *The Good Hunter and the Iroquois Medicine*, 153-159: *Huron feast*, 153; *panther*, 153; *versions of story of death and recovery of good hunter by use of "medicine,"* 153-157; *search of animals and birds for hunter's lost scalp*, 155; *hunting feast*, 156; *preparation of medicine*, 157; *Iroquois medicine societies*, 158; "drinking medicine," 158, 159.

Bell, Robert, *Legends of the Slavey In-*

dians of the Mackenzie River, 25-29; Cause of long winter, 26; council of animals, 25; heat-bag stolen from house of bear, 27; thaw causes flood, 28; guardian of copper mine, 28; woman sinks gradually into the earth over the mine, when badly treated, 29.

Bibliographical Notes:

Books, 65-76, 143-152, 208-220, 315-320; Journals (Recent articles of a comparative nature in folk-lore and other periodicals, not in English), 76-79; 220-224.

Boas, Franz, *The Mind of Primitive Man*, 1-11: Different manifestations of mind of man, 1; influences of civilization and race, 3; faculty of forming abstract ideas common to all races of man, 4; power to inhibit impulses, 4; æsthetical and ethical choice, 5; perception, 6; mode of thought, different character of traditional material, 7; elimination of traditional elements in civilization, 8; will-control of activities, 9; inhibition of impulses, 10; feeling of fellowship, 11; development of culture not the same as development of mind, 11.

Bolton, Reginald Pelham, *Some Traditional Misconceptions of Law*, 115-117: Country and town, 115; London, 115; air-guns, 115; dark lanterns, cropping ears of asses, 116; street-traffic; "marriage in shift," 116; criminals, bleeding of corpse of murdered man, 117.

Books Reviewed:

Ament, W., *Die Entwicklung der Pflanzenkenntnis beim Kinde und bei Völkern* (A. F. C.), 317; Barrows, D. P., *The Ethno-Botany of the Coahuilla Indians of Southern California* (A. F. C.), 211; Ball, J. Dyer, *Things Chinese* (A. F. C.), 71; Boesch, H., *Kinderleben in der deutschen Vergangenheit* (A. F. C.), 70; Boyle, Virginia, *Devil Tales* (F. Russell), 65; Brown, Abbie F., *The Book of Saints and Friendly Beasts* (W. W. Newell), 66; Bücher, K., *Arbeit und Rhythmus* (A. F. C.), 68; de la Vaulx, Comte Henri, *Voyage en Patagonie* (A. F. C.), 150; Dähnhardt, O., *Aus Marsch und Heide* (A. F. C.), 147; Eickemeyer, C., *Over the Great Navajo Trail* (A. F. C.), 211; Eckart, R., *Stand und Beruf im Volksmund* (A. F. C.), 148; Francke, H., *Ladakhi Proverbs* (A. F. C.), 320; Gessmann, C. W., *Die Geheimsymbole der Chemie und Medizin des Mittelalters*

(A. F. C.), 74; Grinnell, G. B., *The Indians of To-Day* (A. F. C.), 75; Gutch, Mrs., *Examples of Printed Folk-Lore concerning the North Riding of Yorkshire and the Ainsty* (A. F. C.), 317; Headland, I. T., *Chinese Mother Goose Rhymes* (A. F. C.), 69; Hildebrand, R., *Das ältere Volkslied* (A. F. C.), 73; Hirn, Y., *The Origins of Art* (A. F. C.), 143; Jaekel, V., *Studien zur vergleichenden Völkerkunde* (A. F. C.), 315; Jenks, A. E., *The Childhood of Jishib, the Ojibwa* (James Mooney), 72; Judd, Mary C., *Wigwam Stories* (A. F. C.), 214; Kayme, S., *Anting-Anting Stories* (A. F. C.), 215; Lloyd, U., *Stringtown on the Pike* (W. W. Newell), 151; MacLagan, R. C., *The Games and Diversions of Argyshire* (W. W. Newell), 215; Mathew, J., *Eaglehawk and Crow* (A. F. C.), 149; Muthe-sius, K., *Kindheit und Volkstum* (A. F. C.), 72; Nichols, C. L., *Bibliography of Worcester* (A. F. C.), 73; Nuttall, Mrs. Z., *The Fundamental Principles of New and Old World Civilizations* (S. Hagar), 216; Pikler, J., and F. Somló, *Der Ursprung des Totemismus* (A. F. C.), 316; Pischel, R., *Die Heimat des Puppenspiels* (A. F. C.), 318; Sébillot, P., *Les Coquillages de Mer* (A. F. C.), 146; Sébillot, P., *Contes des Landes et Grèves* (A. F. C.), 146; Sébillot, P., *Le Folk-Lore des Pêcheurs* (A. F. C.), 209; Wilson, T., *Bluebeard* (W. W. Newell), 67; Wiltse, Miss S. E., *Folk-Lore Stories and Proverbs* (A. F. C.), 76.

Chamberlain, Alexander F., Robert Grant Haliburton, 62-64; sketch of life, 63; bibliography, 64.

Chamberlain, Alexander F., Kootenay "Medicine-Men," 95-99: Words for shaman and "medicine," 95; performances of shaman, 95; winter-dance, 96; "cures" and "miracles," 97; Indian drawings of "medicine-men," 97; influence of Christianity upon Indian art, 98.

Chamberlain, Alexander F., *Translation: A Study in the Transference of Folk-Thought*, 165-171: Etymology of terms for "translate," 165; "translation-words," 166; discussion of Ojibwa words for abide, absolution, Almighty, altar, annunciation, ark, baptism, blasphemy, brimstone, Christian, cross, forgive, heaven,

- hell, Holy Ghost, hymn, marriage, Pope, Sabbath, 167-171; absence of equivoques in certain Indian tongues, 168; names for days of the week, 171.
- Chamberlain, Alexander F. and Isabel C. Chamberlain, Record of American Folk-Lore, 45-51; 118-129; 178-200; 300-311: Algonkian, 45, 118, 187, 300; Athapaskan, 45, 118, 187, 302; Araucanian, 49, 125, 198, 307; Caddoan, 46; Calchaquí, 126; Coahuila, 119; Colombia, 307; Ecuador, 308; Eskimo, 46, 120, 187, 303; Guaraní, 126; Guayaquí, 50; Guiana, 198; Haida, 190; Iroquoian, 120, 393; Kiowa, 190; Kitunahan, 191, 303; Klamath, 191; Kulnapan, 121; Kwakiutl-Nootka, 47; Mayan, 125, 198, 307; Muskhogean, 192; Otomi, 121; Patagonia, 127; Payaguá, 127; Peruvian, 127; Pueblos, 122; Pujunan, 122; Sahaptian, 122, 192; Seri, 122; Shoshonean, 24, 193; Siouan, 47, 123, 195; Tupí, 309; Uto-Aztecan (including Moki), 47, 123, 303; Wakashan, 197; Weitspekan, 197; Yakonan, 306; Yuman, 197; Zapotecan, 49, 193. General, 50-51, 128-129, 200, 309-311: Agricultural customs, 309; basketry, 128, 200; bibliography, 310; ethnology, 310; faith, 128; illumination, 310; Indians and Anglo-Americans, 50; linguistics, 128; mummification, 310; religion, 50; research, 50; song, 50; sophiology, 200; technic arts, 51; traps, 128.
- Dorsey, George A., The Shoshonean Game of Nă-wa-tă-pi, 24-25: Name and nature of game, 24; contests of skill, betting, 25.
- Du Bois, Constance Goddard, The Mythology of the Diegueños, 181-185: The story of the creation, 181; the sexes, 182; light and darkness, 182; the fly at the council, 183; the impiety of the frog (how the frog got the white mark on his back), 183; the fiesta of the death of Tu-chai-pai (the Maker), 184.
- Ellis, Mrs. Annie Laurie, "Oh, bury me not on the lone prairie." A Song of Texan Cow-boys, 186.
- Fewkes, J. Walter, An Interpretation of Katsina Worship, 81-94: Meanings and application of name Katsina, 81; "breath bodies," 82; future life, 83; personated ancients, 83; signification of worship of ancients or ancestors, 85; Sun and Earth gods and masks, 86; Katsina festivals, 86; personation of Sun, 87; *powamî* festival, 87; bird-man, 88; symbols on sun-god masks, 89; beast-worship, 91; clan-dramatizations, 91; rain-ceremonies, 92; snake-dance, 93; various festivals, 93; reduced and crystallized Katsinas, 94.
- Fletcher, Alice C., The "Lazy Man" in Indian Lore, 100-104: Admonitions to youth against laziness, 100; picture of lazy and of energetic man, 101; sayings about them, social estimate, 101, 102; Omaha words for "lazy," "energetic," "thrifty," their etymologies and connotations, 103; Indian doctrine of individual responsibility, 104.
- Harrington, M. Raymond, An Abenaki "Witch-story," 160.
- Indian Tribes:
- Abenaki, 45, 110, 301; Alsea, 306; Alikulufs, 127; Apache, 74, 83, 119, 190; Apiacá, 309; Arapaho, 118, 187, 300; Araucanian, 49, 125, 198, 307; Arawak, 199; Arekuna, 199; Assiniboine, 75; Atna, 119, 302; Aztec (Nahuatl, Mexican), 47, 48, 124, 165, 168, 181, 218, 303, 304; Bannocks, 25; Blackfeet, 45, 74, 187; Botocudo, 51; Brazilian, 143, 144; Calchaquí, 126; Cayuga, 47; Cayuse, 192; Cheyenne, 74, 118; Cherokee, 47; Choctaw, 192; Coahuila, 119, 193, 213; Cocopas, 197; Colombia, 307; Cora, 47; Cree, 165, 169, 170, 301; Crows, 75; Dakota, 196, 214; Delaware, 45, 164, 301; Diegueño, 181; Digger, 195; Ecuador, 308; Eskimo, 10, 46, 120, 129, 187, 303; Flathead, 75, 240; Guaraní, 126, 145; Guayaquí, 50; Guiana, 198; Haida, 190; Hopi (Moki), 45, 48, 81, 124, 200, 305; Huichol, 47; Hupa, 188; Huron, 47, 60, 120, 153, 158; Kickapoo, 45; Kiowa, 74, 190, 300; Klamath, 191; Klickitat, 122; Kolusch, 51; Kootenay, 95, 191, 303; Lenâpé, 301; Macusi, 144, 199; Maidu, 122; Makah, 47, 197; Mauhé, 309; Maya, 125, 165, 198, 307; Mazahua, 121; Menomoni, 45; Miami, 45; Micmac, 45, 118, 214; Mohawk, 47; Montagnais, 60; Mundurukú, 309; Narragansett, 45; Navaho, 12, 20, 45, 83, 118, 211; Nipissing, 171; Ogalala, 196; Ojibwa, 45, 72, 118, 165, 167, 171, 214; Omaha, 100, 123;

- Onas, 127; Oneida, 47; Onondaga, 47, 158; Otomi, 121; Paiute, 25, 124; Papago, 310; Partamona, 199; Patagonian, 127; Payaguá, 98, 127; Pawnee, 46, 75, 310; Penobscot, 113; Pequot, 45; Peruvian, 112, 122, 218; Pomo, 121, 200; Pottawottomi, 45; Pueblos, 75, 122; Quiché, 125; Sacs and Foxes, 45, 127, 225; Savannah, 45; Seneca, 47, 157, 158; Seri, 122, 145; Shoshoni, 24, 193; Shawnee, 45; Slavey, 26; Tarahumari, 129; Tehuelche, 127, 151; Tepehuano, 47; Tonkawa, 75; Tupí, 309; Tusayan, 81; Tuscarora, 154; Umatilla, 192; Ute, 25, 103, 252, 306; Walla-Walla, 192; Warau, 199; Weitspek, 197; Wichita, 74; Wyandot, 47; Yahgan, 127; Yuma, 197; Zapotec, 49, 193.
- Jones, William, Episodes in the Culture-Hero Myth of the Sauks and Foxes, 225-239: Sons of the manitou, 225; Wisá'ká'ha and Kiyá'pā'tā'ha, 225; council of manitous, 226; the "grandmother," 226; death of Kiyá'pā'tā'ha, who becomes Tchípaíyāpō'swa in the spirit-world, 228; his brother avenges his death, and kills the manitous, 229-233; pursuit of the slayer and causation of great flood, 234; Wisá'ká'ha escapes, 234; animals dive in waters to find earth, 234; work of buzzard, 237; formation of diversifications of earth's surface, 237; creation of men and women, 237; departure of Wisá'ká'ha, 238; explanatory notes, 238, 239.
- Kroeber, A. L., Ute Tales, 252-285: Introductory, 252; coyote steals fire; animals help him to carry it home, 252-260; why fire is in wood, 260; coyote, blanket, and rock, 260-264; coyote and puma, coyote "visits his friends," 264-267; coyote deceives his family, 268-270; porcupine, buffalo, and coyote, 270-272; coyote and duck, 272-274; puma and bear, 274; insects, owl-hawks, and deer, 274, 275; rabbit and fauns, 276; rabbit makes cedar-tree harmless, 276; hunter and bird-woman, 277; older and younger brother, 278-280; the big cannibal and the young man, 280-285; end of cannibalism, 285.
- McDermott, Louisa, Folk-Lore of the Flat-head Indians of Idaho: Adventures of Coyote, 240-251: How Spokane Falls were made, 240; coyote kills giant (why the wood-tick is flat), 241; coyote and the two shells (why the side of a shell is black), 241, 242; coyote kills another giant, 242; coyote and the crying baby, 244; coyote and the woman, 244; the medicine trees, 245; coyote and rock, 245; coyote in the buffalo country, 247; coyote and fox separate, 249; coyote and little pig, 250; death of coyote, 251.
- Matthews, Washington, Navaho Night Chant, 12-19: Name and nature, 12; characters, dress, masks, 12; "hermaphrodites," 12; typical dance and dance-grounds, 13; rests, 15; repetitions, 15; clown, 16; varieties of the dance, 16; music and songs, 17-19; language of songs, 17; ceremonies inside lodge, 18; songs of sequence, 18; drum, 19; conduct of patient, 19.
- Matthews, Washington, The Treatment of Ailing Gods, 20-23: Myth of the sick deities, 20; search for cure for war-disease, 20; messengers sent to fire-god, 21; house of sickness, 22; "medicine," 22; treatment and recovery of patients, 23.
- Meeker, Louis L., Siouan Mythological Tales, 161-164: Fables without morals, 161; the "four who never die," 161; "Bladder" and the monster, 162; "Bladder" and rabbit, 163; taboos of tale-telling, 164.
- Notes and Queries:
- Adieus of retiring editor (W. W. Newell), 56; greeting (Alexander F. Chamberlain), 57; folk-lore investigations in Australia, 57; value of the epic for sociology, 57; Arcadian religion, 58; folk-lore of number seven, 58; trees struck by lightning, 58; Zahoris, 59; Christmas in French Canada, 59; Atacameñan folk-lore, 60; Polynesian fire-walkers, 60, 312; Cushing Memorial volume, 130; translation, 130; weather-lore, 130; Chinese and German, 130; folk-lore in literature, 132; use of plants by children (A. F. C.), 132; ethnographic views taken in Ireland (W. W. Newell), 138; Dakota Legend of the Head of Gold (W. W. Newell), 138; Fragments of two American Ballads (P. A. Cole), 139; Indian Summer, 201; spider invasion, 201; sacred trees (A. F. C.), 201; folk materia medica (A. F. C.), 204; Igorrote marriage customs (H. M. Wiltse), 204; In the Field of Southern

Folk-Lore (H. M. Wiltse): Superstition concerning dog-bites, 205; snake superstitions, 206; planting superstition, 207; measuring cures, 207; marriage signs in Tennessee, 207; Filipino medical lore, 312; phonographic records of folk-songs, 313; photographic documents, 313; Annual Meeting, 314; Hop-scotch diagrams (H. C. Bolton), 314; killing a biting dog (W. H. Frost), 314.

Phenomena of nature, etc., in folk-lore and myth:

Cardinal points, 13, 182, 187; chalchihuitl, 303; cold, 26, 31, 259; copper, 28; dust, 30; earth, 28, 60, 85, 92, 180, 222, 226, 239, 300; eclipse, 31; fire, 21, 34, 35, 36, 60, 124, 252, 312; flood, 28, 214, 234; fog, 30, 195; frost, 30, 31; Great Bear, 217; heat, 26; light, 182; lightning, 31; Mercury, 307; meteorology, 77; Milky Way, 195; moon, 30, 31, 34, 35, 38, 76, 123, 163, 183, 190; Orion, 220; Pleiades, 63, 162, 220; rain, 18, 30, 31, 82; rainbow, 30; rock, 245, 265; sea, 146, 147, 195, 208; sky, 181, 306; snow, 26, 30, 32, 237; Southern Cross, 218; stars, 36, 63, 127, 162, 217; sun, 23, 30, 85, 123, 183, 229, 310; thaw, 28; thunder, 30, 161; water, 37, 58, 181, 195; waterfall, 240; weather, 26, 30, 34, 77, 130; wind, 37, 126.

Plants, etc., in folk-lore and myth, 18, 22, 23, 30-38, 45, 47, 48, 58, 79, 106, 109-114, 121, 127, 132-138, 179, 201-203, 211-213, 230, 234, 240, 245, 271, 277, 310, 317, 319.

Price, Sadie F., Kentucky Folk-Lore, 30-38: Weather signs, 30, 31; charm-healing, 31-33; negro-superstitions about plants and animals, 33-34, domestic folk-

lore and love-superstitions, 34-36; bad-luck, 36; dreams, 37, 38; fishermen's luck, 37; planting-superstitions, 38; getting rid of rats, 38.

Seip, Elizabeth Cloud, Witch-Finding in Western Maryland, 39-44: Apple-butter boiling, 39; rubbing cows with assa-fœtida, 39; salt and nails, 40; witch-maiden as servant, 40; escapes through key-hole, 40; formula used by witches to "fly" out of chimney, 41; horse bewitched, 41; black cat, silver bullet, 42; "foot-fast," 42; how to bring a witch to terms, 43; silencing a dog, 44; German element in Frederick County, 44.

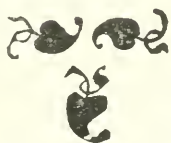
Steiner, Roland, "Seeking Jesus," a Religious Rite of Negroes in Georgia, 172.

Steiner, Roland, Observations on the Practice of Conjuring in Georgia, 173-180: A "cunjer doctress," 173; spells, 174; how "cunjer doctors" get patients, 175; a "cunjeler," 176; account of a "cunjering," 177; an Africa wizard, 177; items relating to "cunjer," folk-lore about "cunjer," 177-180; "cunjer" by hat and water, 179.

True, Rodney H., Folk Materia Medica, 105-114: Relation of folk materia medica to modern schools of medicine, 105; development of medicine, 105, 106; doctrine of signatures, 107; drugs of animal origin in use in earlier centuries, 107; revival of animal remedies, 108; folk remedies, 109; remedies of vegetable origin, 111; remedies derived from American Indians and other primitive peoples, 112, 113; "mescal buttons," 113; lobelia, 113; folk materia medica contributes much to scientific medicine, 114.

THE JOURNAL OF AMERICAN FOLK-LORE

VOLUME XV



BOSTON AND NEW YORK

Published for The American Folk-Lore Society by

HOUGHTON, MIFFLIN AND COMPANY

LONDON: DAVID NUTT, 270, 271 STRAND

LEIPZIG: OTTO HARRASSOWITZ, QUERSTRASSE, 14

MDCCCCII

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THE JOURNAL OF AMERICAN FOLK-LORE.

VOL. XV.—JANUARY-MARCH, 1902.—No. LVI.

KNOW, THEN, THYSELF.¹

LONG ago, as history measures time, when our planet was regarded as a flat disk girt by an unknown sea, and heaven was no farther away than the fair summit of Mount Olympus; when learning centred about the eastern curve of the Mediterranean, and a knowledge of music, mathematics, and philosophy constituted a liberal education, a master mind emphasized the seemingly simple precept, "Know thyself."

Centuries later, when the disk had rounded into a sphere; when Jehovah had superseded Jove; when civilization had become continental; when the classics, modern languages, and literature had been added to the list of scholarly pursuits, a keen little Englishman echoed the injunction of the ancient Greek.

And to-day, when scientific research has extended beyond the confines of the habitable portion of the earth, invaded the depths of the sea, explored the uttermost heights of the atmosphere, and mapped the heavens; when God is worshipped as a spirit and ever more reverently as we begin to comprehend the marvels of his creation; when the making of many books has given this knowledge entrance through every door open to receive it, how much more reason have we than had Alexander Pope to reëcho the advice of the sage of old, "Know thyself."

Man may boast that he has conquered a universe, but what does he know about his own nature? He began to study it but a little more than a generation ago, when the publication of the "Origin of Species" and the confirmation of the conclusions of Boucher de Perthes rendered possible the organization of the Science of Man.

Instead of a few individual writers and an occasional investigator there is now a well-trained corps of anthropologists. Active national societies have been formed, costly laboratories are maintained, and excellent journals are published. The science is taught in the lead-

¹ Address of President of American Folk-Lore Society at Annual Meeting, Chicago, January 1, 1902.

ing universities of most civilized countries : in the United States some degree of instruction in it is offered in thirty colleges. It has seemed to me worth while to set forth my reasons for believing that anthropology should be taught in every college in America, both because of the information it imparts and the discipline it gives.

As a branch of education, anthropology has passed the pioneer period. In some of our older institutions, where instruction in it has been given for more than ten years, the number of instructors and students is continuously increasing. Always offered as an elective, anthropology has thus demonstrated its ability to win its way.

As an objection to the introduction of this new science it is sometimes said that college curricula are already crowded. But with the rapidly extending elective system the number of courses offered far exceeds the time limit of any individual. At Harvard, for example, the undergraduate might study one hundred years before obtaining his bachelor's degree if he took all the courses open to him. I presume that the authorities of our universities of a hundred and fifty years ago would have considered their curricula threatened by an appalling congestion if to the subjects of that time had been added simply the increase of courses due to the present status of knowledge in those branches. And yet, besides all these, additional departments — electricity, biology, psychology — have been admitted, not only enriching the schedule of studies but winning prominent rank therein. Similarly, anthropology, "the crown and completion" of the sciences, is assuming its rightful place ; and I shall endeavor to show why it may be added with special advantage to even a crowded curriculum.

Since anthropology has become clearly defined we hear fewer protests that it embraces too much. Its very comprehensiveness is a virtue ; for thereby it is rendered suitable to serve as a framework for all other knowledge whatsoever, a symmetrical framework, lacking which the student but too often builds a series of mental watertight compartments, so to say, that give no unity or harmony to the intellectual edifice.

Mathematics, for example, though a discipline study based upon necessary reasoning and thus perhaps the most remote from anthropology, nevertheless finds its appropriate place in this ideal educational structure. The anthropologic student learns that among some peoples the mastery of the number concept does not extend beyond the ability to count two or three ; that all grades of mathematical comprehension exist from this primitive condition up to our own denary system. He learns that culture may be most profoundly influenced by the reaction of the number concept upon human thought. The basic number may determine the number of gods

that are selected to rule ; through the calendar it influences agriculture, and, indeed, most of the industrial arts ; it affects the pleasures and religious ceremonies of the people. Wherefore I maintain that the addition of the "human touch" to mathematics gives new meaning to the limited portion of the science with which the average student is acquainted.

In the case of geology the relation to anthropology is more obvious. With the general outlines of geology, the earth-building processes, the sequence of strata, and the like, the student is familiar before he takes up the study of anthropology. Passing over the rapidly increasing importance of the economic uses of geologic materials from mine and quarry, we observe that the later geologic periods are of supreme interest in the discussion of the great problems of the time and place of man's origin. Back to the confines of the tertiary we have traced the remains of man and his handiwork, and beyond that barrier we are constantly hoping to pass. Therefore, at each new archæologic discovery the question of geologic age must be answered. After these primal problems come those of the distribution of mankind during the glacial and other cosmic changes. At other points in geology the "human relation" is likewise established, and without it the allied sciences, geography and meteorology, would be poor indeed.

Permit me to cite one more example, drawn, not from the sciences, but from beliefs. During his course in anthropology the student receives instruction in the so-called "science of religion," studying it wholly as a product of human thought or imagination. It is a revelation to him to discover the vital part religion has played in the history of the human race. He learns that religion dictates to millions of his fellow creatures what they shall eat and drink, what they shall wear, how they shall work and how they shall play, what they shall think about, and some things about which they may not even think. Says Brinton of the savage, "From birth to death, but especially during adult years, his daily actions are governed by ceremonial laws of the severest, often the most irksome and painful, character. He has no independent action or code of conduct, and is a very slave to the conditions which such laws create." Not only among savages does this intimate connection between religion and all other elements of culture manifest itself, but also in all other grades of development, in all times and places. He must have breadth of view who realizes the significance of it. The theological student, however liberal, views but one side ; the art student sees little more than the influence of religion upon painting or architecture or music ; the sociologist deals primarily with Caucasian culture ; the anthropologist alone investigates religion impartially in relation to other phases of thought.

Furthermore, the erection of this framework brings before the attention of the student the rooms that are incomplete and vacant so that he may set about furnishing them. With this guidance he will study modern geography, with its complete survey of environment and life; comparative religion, with its breadth of view; the fine arts, as the highest expression of universal feeling; history which he will approach with a correct sense of proportions and time relations. For he will see that the adoption of the first articulate word by man, as distinguished from the mere animal cry of his ancestors, was an event of infinitely greater importance than the foundation of the Roman Empire; that the discovery of the art of kindling fire was vastly more significant in history than the battle of Tours.

Modern anthropology does not formulate theories from travellers' tales nor indulge in metaphysical speculations. It proceeds to its conclusions by the scientific method of direct observation and experiment, a method that is obtaining so much popularity that most students desire some acquaintance with it. By proper training in any of the natural sciences this knowledge may be acquired, but it frequently happens that students having no taste for these branches will not take them under the elective system. Thus they may be graduated with an excellent store of linguistic, literary, or mathematical information, and yet be sadly deficient in the power of observation and of correct inference, important requisites for success in this workaday world. To such students anthropology opens a new field. He who may abhor the smell of zoölogical specimens and the sight of laboratory dissections will, perhaps, take kindly to the examination of fictile objects, or textiles, or the various other art products that we study to determine the cultural status of this or that group of men, or for the purpose of tracing the course of industrial or æsthetic development. He who may be indifferent to the wonders revealed by the lens of the botanist may engage with enthusiasm in research relating to the music, mythology, or ceremonies of alien peoples. He whose interest is not held by the marvellous story of geology fixed in lifeless stone may be zealous in the study of living humanity.

Among his fellows the anthropologist finds abundant opportunity for cultivating his powers of observation. After studying the problems of heredity, miscegenation, degeneracy, and the like, it becomes an instinct with him to note the color of hair and eyes, the shape of the head and face, and other individual peculiarities of those around him. A friend tells me that he relieves the tedium of a long examination of which he may have charge by tabulating statistics concerning the busy writers before him; how many are

left-handed, part their hair in the middle, wear glasses, are blonds or brunettes, and the like. Here it is little more than a pastime, but it illustrates the manner in which the habit of observation is fixed.

In the field the anthropologic investigator quickly discovers that to record accurately requires the keenest watchfulness. Let us suppose that we are witnessing the annual festival of the Jicarilla Apaches. The event is the relay race. The runners are marching in column through the surging mass of spectators. Drums are beating, rifles and revolvers are fired, shouts and cries add to the confusion. What is the signal that causes the column to divide? Why do all march to one goal and then half of them march back to the other? Soon the crack of the starter's pistol sends the best runner of each of the two groups down the course on the first relay. The excitement is intense. The walls of the narrow lane down which the brown forms are flitting yield to the pressure from without and threaten to collapse. The observer struggles to obtain a position near the goal. Does the winner touch his successor of the next relay? Does he hand him any object to carry? What is the purpose of these branches of cottonwood that are moved up and down the line? What is the meaning of the tufts of down that are added to the scant attire of the runners? Why are they cooled by spraying their backs from the mouths of their attendants? What are the methods of imparting speed resorted to by the opposing factions? For half an hour the observer hurries from point to point with camera and pencil in hand, and then suddenly the uproar becomes deafening. The race is ended. Offerings of bread, grapes, and other fruits from the distant Rio Grande — even watermelons — are thrown from the crowd to the victors. A dozen observers are needed now to complete the account. Indeed, some measure of ubiquity is often longed for by the field-worker. He has every incentive to become proficient in quickness and accuracy of observation.

Again, the student may be so fortunate as to witness a Maricopa medicine dance. The shaman is in doubt as to the nature of the disease; he must consult the dead for guidance in treatment of it. Followed by his awestricken friends he approaches a grave, but not too closely, and calls to the resident spirit. Out of the darkness of the night come ghostly whispers in reply. The medicine-man grows more confident and emphatic; his followers shrink farther back. To them the dialogue is conclusive evidence of the power of the shaman. To the observer it presents an opportunity for the detection of fraud. Is he clever enough to discover the identity of the confederate? Can he see without seeming to do so?

The nature-quickened keenness of observation of those whom the

field investigator studies affords him an example wherefrom he must needs profit. In no other science is the object of research at once an example and also laboratory material. Again and again I have been impressed by the degree of perfection in observation manifested by Indian hunters in all parts of America. Old Peter, the Assiniboine, for example, with whom I hunted big horn in British Columbia, taught me as much about observing as any college professor ever did. Of course I appreciated the fact that his livelihood depended upon the cultivation of this trait, and it was not surprising that he should manifest proficiency in that one line when practically all others were excluded. Peter led the way into the mountains through passes yet choked with the late snows of winter, riding an old cayuse whose speed was not in the least accelerated by the tattoo of Peter's heels on its ribs. A band of green mosquito netting kept Peter's hat-rim against his ears on cold days, and served to protect his eyes on bright ones. But my attention was soon drawn from his attire to the skill with which he read the half obliterated signs. I could see the tracks as well as he, but I could not follow a single one through a maze as complicated, apparently, as the crowded street through which the dog trails his master with unerring swiftness.

Contrast with Peter's keenness the lack of it exhibited by the Gila freighter, who had made a dozen trips to Tempe, and yet wagered his team that the butte that overlooks the town was on the left as one approaches the place. There are no hills to confuse one's memory within twenty miles along that road, so that he had no excuse to offer, no word to say, when he found the butte on his right as he entered Tempe. He simply left the team and wagon to his more observing companion and walked home.

Incidentally, field research enables the student to travel, and thus add to his resources for happiness throughout life. For it is not alone the viewing of new scenes and new peoples that gives him pleasure, but there is the more lasting enjoyment resulting from the addition of new territory to his literary domain. For example, it is well known that he who visits the realm of arctic frost is ever tempted to return. He also finds the keenest pleasure in reading of the experiences of others in that region of infinite vastness. After the lapse of ten years I feel as deep an interest in that "Land of Desolation and Death" as when I left it. Again, those who know the great arid Southwest find in its tragic history and in the writings of its pioneer anthropologists a source of perennial pleasure. He who has felt the spell of the desert has added a priceless treasure to his experience. He can sympathize with the belief of the desert dwellers that the wraith-like *remolinos* sending their columns of sand toward the bluest of heavens are not miniature whirlwinds, but

spirits of air ; that the pillars and other strangely eroded forms of sandstone are the figures of men transfixed there in the early twilight of time ; he himself has felt the clutch of the demon of thirst that camps ever close upon the trail.

The student engaged in field research in archæology can usually find but few facts at best from which to reconstruct the history of the past, and those few are often obscurely hidden in the mud of the swamp or the sand of the desert, where a careless blow of the spade may annihilate the record forever. For example, the shape of ancient wooden implements may be known from the mould of clay in which they decayed ; but this form may be destroyed by a single stroke. Many old skulls, also, are so fragile when found that after a few minutes exposure to the air they crumble to dust. Careful treatment may save some of them, but quick and accurate observation is absolutely necessary.

But correct observation is not the sole requirement for success. It suffices to render a man useful and helpful in minor positions, but ere he can become a leader in thought and action he must have the ability to interpret the data accumulated. In other words, he must develop his reasoning powers, and here again anthropology presents her opportunity. In the domain of culture history, particularly in its genesis, he ventures upon so much controversial ground that he must wield his weapons well in order to pass safely through. It was to this opportunity for diversity of opinion, and the innate bellicose tendency of man, that Huxley attributed the growing popularity of the science a quarter of a century ago. I have found that the presentation in the lecture room of the interjectional, gesture, and other theories of language usually leads to the liveliest discussion with the students, discussions that are sometimes adjourned to the home of the instructor. The ascertainable evidence relating to the origin of beliefs gives rise to widely differing inductions. A venerable friend who is preparing a treatise upon religion told me that he had found sixty-two theories accounting for its origin, —and I had the pleasure of calling his attention to a sixty-third. In the examination of any considerable portion of that array of arguments, the student must exercise his judgment to discriminate between the plausible and the reasonable. He aims to discover fundamental principles and laws, and to that end his attitude must be not credulous but critical. Folk-lore, too, has its debatable problems of myth migration, acculturation, and relationship. In the arts opportunities for independent reasoning abound ; for example, the student may examine the weapons, utensils, and ceremonial objects of a tribe, and by comparison and analysis determine the character and course of development of its decorative art. He may study

primitive scales of music, and investigate the theories of Darwin, Spencer, Grosse, and others accounting for its origin.

The ethnologic study of technology is by no means the least in its power to stimulate thought. The college student all too frequently loses sight of the importance of the part that manual labor plays in the maintenance of civilization, and is usually ignorant of the extent of its contributions to cultural development. It extends the range of his thoughts to learn of the age-long gropings of his forbears in their discovery of the value of a newly fractured flint as a cutting instrument, and their improvement of it until it became a symmetrical blade. He sees a deeper meaning in the simpler industrial activities as he learns that the training of the muscles reacts upon the brain. The savage who binds a rawhide netting around a rough frame for his snowshoes, finds that the untrimmed edges of the wood soon cut through the leather. He makes many pairs, perhaps, before he notices that when he scrapes the surface of the wood the lashing wears longer. He derives a sensation of pleasure, also, from the contact of his hand with the smoothed surface, and this gradually develops a mental pleasure at the sight of well-made frames. His skill in cutting and carving increases with practice, so that decoration of implements and weapons becomes possible, or, as we say, "the manual concepts react upon the æsthetic mental concepts."

When the student of anthropologic habit of thought contemplates that wonderful product of this industrial age, the ocean liner, he takes it "by and large." His mental vision sees beyond it the long line of less and less ambitious craft that terminate with the floating log propelled by a pole, or with the naked hands. Yet more than this: he sees migratory movements probably initiated by the food quest that required the use of boats to cross, now a river, now an arm of the sea. He sees a resulting development of commercial routes forming a vast network, which even in the earliest historic times was the product of centuries of growth and the interplay of forces ultimately environmental. The vista is a long one, and in viewing the evolution of this single industry the student perceives something of the complexity and grandeur of the laws that have moulded the modern arts. And so, because based upon broad lines, and yet balanced by exhaustive special researches, the science of anthropology develops a sane and wholesome mind.

The inherited proclivity of the Anglo-Saxon to despise all non-Caucasians becomes in the anthropologist a passion for studying them. He knows that his self-assumed superiority has its limitations, that his own ancestors in times geologically recent were tattooed cannibals as primitive in habit as the Digger Indians of the Sierras. He knows that his culture is in a measure due to environ-

ment, to the chance that led those early immigrants to a continent whose vast extent of shore-line rendered it immeasurably superior to all others as the home of commerce. His people were surrounded by animals capable of domestication, while the American race, for example, was handicapped by their absence.

Not only does the anthropologist take a more modest view of the virtues of the Caucasian, but he also learns to credit the savage and barbarian with many praiseworthy qualities. He finds that our aborigines are more devout than we, their happy family life most exemplary, their patience and courage under the wrongs of border "civilization" most admirable. This knowledge induces forbearance and respect. Brought into contact with these and other alien races through field research, the anthropologic student discovers that they can estimate his worth with surprising quickness; they may not have heard of the nebular hypothesis, they may be unacquainted with the units of the metric system, but they can take the measure of a man with a glance.

Anthropology, with ever-widening knowledge of the peoples of earth, promises to make real that dream of the poets, the Brotherhood of Man; not a relationship based upon sickly sentimentality, but a brotherhood resulting from an understanding of the capacities and limitations of our fellow beings. We shall then have appreciation without adulation, toleration not marred by irresponsible indifference nor by an undue sense of superiority. Anthropology leads to a more charitable attitude toward the diverse philosophies of men, dealing as it does with the basic motives of all systems. It induces religious toleration, "which," says our greatest of college presidents, "is the best fruit of the last four centuries." And yet, although the sun of enlightenment has absorbed the flood of mediæval religious persecution, we have all seen remnants, noisome pools of intolerance, in localities where the cleansing rays seldom and feebly penetrate. I know of no instrument with a potency equal to that of anthropology for their removal.

The proverbial tendency in the college student toward self-complacency is checked and corrected by a knowledge of the broad lines of cultural development, of the primal principles of all human activities. Vanity cannot thrive in the contemplation of a plan that requires an eternity for its fulfilment. "Wisdom is before him that hath understanding."

The somatologist discovers in the human body a record, kept by the vital principle of heredity, of its upward struggle from the simplest animal forms. This living history dates from a past beside which the glacial epoch is but as yesterday, yet it is not vague and indecipherable; it is boldly written. Pages are inscribed in our

muscles ; others in vein, artery, and gland ; in the digestive system and the epithelial tracts ; and others in that most conservative of tissues — the nervous system. In head, trunk, and limbs these functionless "fossilized structures" abound, not only useless to us now but positively dangerous, as they frequently become the seat of disease.

In like manner, the folk-lorist finds in the body politic survivals of belief and practice that antedate and supplement written history. Backward they lead through ever simpler social organizations to the primitive period when men walked in the fear of gods innumerable that influenced every waking moment and filled with dread their dreams. Yet farther, and the investigations of the folk-lorist mingle with those of the comparative psychologist along the border line between brute and lowest human. These survivals, also, are a menace to individual welfare, as I doubt not that more than one person will be executed for witchcraft within the boundaries of these United States in this year of grace, 1902. It is not long since a Pima Indian was killed by his fellow villagers in Arizona because he knew how to use a carpenter's spirit-level. With the magic stick he had begun pushing at unheard of speed the preliminary survey for an irrigating ditch. That night a jury of his peers tried, convicted, and shot this Piman martyr to progress.

Not only the individual but the tribe or community also may be injured by the continuance of traditions from a lower cultural stage. "The power of tradition" is an accepted aphorism. An illustration of the power and possibilities of evil in such a survival is seen in the case of the city of Mexico. Six centuries ago a migrating band of aborigines were led by a myth to select an islet in a stagnant lake as the site of their pueblo, a choice that it is extremely improbable they would otherwise have made. But the eagle with the serpent in his talons alighted on a cactus there, and thus determined the location of Tenochtitlan. The village became a city and thrived in material prosperity, but it suffered one serious disadvantage ; it was subject to submergence under the waters of the lake, so that protection was sought in a great causeway seven or eight miles in length. Later a drainage canal was begun ; as the centuries passed, millions on millions were spent in the work, thousands and hundreds of thousands of peons perished in that ditch. In the mean time, the city of Mexico suffered the odious distinction of having the highest death rate of any capital in the world.

Not alone in its origin, but also in its downfall as the seat of Aztec power, did this city illustrate the effect upon the community of traditional belief. In the golden age of the empire the fair Quetzalcoatl taught the useful arts, and of the lands of Anahuac he

formed a paradise. Cotton had not then to be cultivated, but grew wild, ready colored the hue of every dye. The maize plant was of such a size that a single ear was a carrier's load. Melons o'ertopped their owners' heads. Not the favored class alone, but all men possessed palaces of silver and gold. But the adversary came in the form of an old man who roused in Quetzalcoatl a desire to wander to other lands. With his departure the fruit-trees withered and the singing birds took flight. Then arose the belief that he would return, and it was the expectation of his second coming that unnerved the fierce courage of the Aztec warriors before the pale-faced Cortes. Was he the white god of their fathers? Credulity, doubt, and dissension hastened their undoing.

For more than a millennium England has been a Christian nation, yet in the museum at Oxford we see images, bristling with rusty nails and needles, which demonstrate the late survival of a belief in sympathetic magic in the rural communities whence these objects came. Within the university itself I secured a dessicated specimen of a familiar vegetable which an officer of one of the colleges had carried for years as a preventive of rheumatism! Neither centuries of enlightenment nor the revolutionary changes of this progressive age have exterminated such beliefs. They even adapt themselves to the new conditions, as in the case of the lady living within the shadow of the walls of Harvard University, who maintains that carbons from arc lamps are a sure preventive of neuralgia!

I am aware that the study of these beliefs sheds light upon the history of the mental development of the race, and is of the highest value in certain theoretic considerations, but I involuntarily think of folk-lore as a study that will influence practically the life of him who engages in it. He learns that much that he has accepted from childhood without thought as truth is mere superstition and error. Not until he has had his attention called to the existence of these survivals does he realize their abundance, or the part they play in the daily lives of those around him. They are by no means confined to the servants' quarters; they are also in his own family, to whatever class or country he may belong. The nature and the prevalence of error are literally brought home to him. We all admire truth and natural law — in the abstract — and seek the widest possible knowledge of them by means of a most admirable educational system. And yet the graduate seldom possesses the power of applying theoretical knowledge to his own individual life. This is not an argument for what is termed "a practical education," but an explanation of a condition which I believe can be greatly improved by thorough training in anthropology.

By the comparison of customs and beliefs it was discovered sev-

eral years ago that striking similarities exist whenever like environmental conditions prevail. It was the discovery of this principle of unity that led anthropologists to seek among the savages and barbarians of to-day an explanation of survivals in the Caucasian group. Hundreds of examples of these "Ethnographic Parallels" have been observed. One will serve our purpose here. In savagery the functions of priest and physician are combined in the medicine-man. He fits himself for his profession by a rigorous training, and has the utmost faith in his own power to enlist the sympathy of the beneficent gods and to expel the evil ones. Disease he banishes with a formula of magic words, or with ceremonies that are oftentimes elaborate. Upon analysis it is found that the success of the shaman depends upon two elements, the credulity of man, and the power of the sub-conscious mind. The parallel is observed in the medicine-men of that modern cult which numbers hundreds of thousands of otherwise intelligent Americans. Their healers proceed by methods no more rational than those of the aborigines, and in some respects similar to them. Their success depends upon the same two factors. The red shaman calls the headache an evil demon and proceeds to suck it through a tube. The white shaman terms it sin and dispels it by a "demonstration."

The student of folk-lore learns of the rise and fall of many an "occult" belief. As this phase of human experience is intangible and variable, those only who have been instructed concerning the characteristics of thought can profit by an accumulated knowledge.

While anthropology may not be classed as a "bread and butter" study, it does equip the student who is to become a merchant, physician, attorney, with a practical knowledge of the motives of his competitors and clients. He learns in youth the significance of the folk-saying, "Human nature is the same the world over." His interest in the science cannot terminate with the pass-mark of the final college examination, but must be coextensive with his interest in his kind. He will employ it in his vocation and enjoy it as an avocation.

To the aspirant for honors in the diplomatic service, anthropology offers an admirable training. He learns the significance of the racial factor in national welfare; the measure and condition of progress; the principles of ethnologic jurisprudence; and, also, the characteristics of the particular people among whom his duties lead him.

For the legislator, anthropology must become a necessary preparation. America has problems whose solution calls for the widest knowledge of races and cultures. Such knowledge, free from political bias and hereditary prejudice, can best be gained by the study of the Science of Man. The list of these problems is a formidable

one, including Philippine slavery, Mohammedan harems, Tagal insurrections, Spanish-American complications, coolie labor, the negro problem, the Indian question, not to mention the demands for legislation that shall regulate the immigration of Poles, Russian Jews, Italians, Hungarians, and others.

Anthropology prepares the law-maker and the jurist for the task of coping with crime. Criminal anthropology has explained the character and causes of criminality and degeneracy, and led to revolutionary changes in the methods of crime prevention. While it is difficult to accept all the claims of the school of which Lombroso is the accomplished master, we must acknowledge our indebtedness to it for the reforms that it has directly or indirectly inaugurated.

For the injurious effects of exclusive specialization, anthropology offers a corrective. It is particularly fatal to narrowness in the teacher, who oftentimes leads young people to specialize in his particular field before they are aware of their own aptitudes and wishes. It forearms the teacher of inferior races, who usually ignores the traditional mental activities of those he would instruct. It induces a more considerate attitude in the missionary who calls the religion of his parishioners mere superstition, and speaks with contempt of their mode of thought, not appreciating the manner of its growth through uncounted centuries of struggle.

These few representative examples but suggest the extent of the utility of the science in the affairs of men. In the training of youth anthropology furnishes a comprehensive outline of human knowledge, showing the relations existing among its several branches, and giving the student a correct sense of the proportion between what he knows and what there is to know. Employing the scientific method, it teaches how to observe. College training in it is continued directly in subsequent experience with the world. The material is ever at hand. Dealing with the vital problems of all epochs, it inculcates breadth of mind and develops the reason. It induces consideration and awakens appreciation of other men and other races. It supplies an available touchstone of truth and error. Wherefore it is that a new and deeper meaning now abides in the words :—

Know, then, thyself : presume not God to scan ;
The proper study of mankind is man.

Frank Russell.

SKY-GOD PERSONATIONS IN HOPI WORSHIP.

IT has been shown in a previous article¹ that the Hopi Indians personate in their worship the spirit ancients of their clans, by masked men wearing totemic designs characteristic of those clans. They also represent them by graven images and figures with like symbolism. The spirits of the ancients, their personations by men, the festivals in which these personators appear, and their representation by images and figures, are called *Katcinas*. The power which is personated objectively, or that which we call the spirit, is the magic potentiality² conceived of as an anima or invisible aerial or breath body. The objective cultus of *Katcinas* is made up of representations of these animas (breath bodies) of clan-ancients by masked men, by images, by pictures, and ceremonial dramas.

In certain elaborate festivals these Indians also personate other beings besides clan-ancients, prominent among which may be mentioned the Sky-god. It is the author's purpose, in this article, to consider at length the objective symbolism and acts of this personator in certain festivals. The distinction between the terms, Sky-god and Sun-god, is verbal, not real, for the sun is the shield or mask, a visible symbol of the magic power of the Sky-god conceived of as an anthropomorphic being. Both these names are used interchangeably in the following pages.

In a study of the different personations of gods in the drama of a primitive people it is oftentimes difficult to discover their identities, since they bear many attributal or descriptive names. These names differ widely, and this multiform nomenclature has introduced so much confusion that priests themselves have lost the knowledge of the gods to whom they were originally applied. Minor differences in the paraphernalia of the personator, resulting from additions or syncopations, have obscured the original objective symbolism, thus giving a new name and making it difficult to recognize the old.

¹ *Jour. Amer. Folk-Lore*, April-June, 1901.

² Since this article was written, Mr. J. N. B. Hewitt has suggested the Iroquois word *Orenda* as the name of this power. As almost every native language has a different word for it, the choice of the Iroquoian might seem arbitrary, and it may appear that the English designation "magic power" is adequate. Mr. Hewitt has shown that the English term does not exactly convey the meaning of *Orenda*, nor does it mean what other Indians have in mind when they use the special word in their languages, as *wakan* and the like. We need a word which means something for which there is no English term. Mr. Hewitt has defined more accurately than his contemporaries that something for which ethnologists need a word, and suggests a term, which is euphonious, brief, and easily pronounced. No word has a better claim for universal adoption.

Nomenclature in mythology is in a state of continual flux, the gods being regarded in a different light and given new names as man progresses in culture, or as clans with somewhat different ideas of their nature are brought into close contact with each other. Native names thus often lead one astray who attempts to discover by this means the original nature of the gods to which they are applied. In this article the author uses similarity of symbols as a means of identification, a method believed to be reliable when names are insufficient. For example, there are two personifications, called respectively "Ancient Being"¹ and "Great-Above-One,"² which would appear to designate different gods, but when one examines the symbolic paraphernalia of both the similarity in their symbols is so close that they may logically be considered the same and the minor differences in symbols may be regarded as secondary growths. By making use of the method of morphological similarities in symbolism,³ we thus can detect the Sky-god under several aliases.

In order to obtain a clear idea of the nature of Sky-god personations among the Hopi let us first describe those of the so-called Katsina clan, to be followed by a consideration of the modifications which appear among other clans.

The two most important festivals of this clan at Walpi celebrate the advent and exit of personations of its clan-ancients. In one, the arrival, and in the other, their departure, are represented by men who personate these beings. They are supposed to enter the pueblo in February, an event dramatized in the festival called Powamû; to leave the pueblo, or go home, in July, and the representation of that event is called the Niman. In the intervening months the clan ancients are supposed to remain in the village or its neighborhood, publicly appearing from time to time in the pueblo in masked dances lasting a single day.

While these dramatizations of advent and departure are festivals of one clan, the actors are not restricted to this clan. Several others combine with it and personate their ancients, so that it has come about that while in the main these two great festivals are controlled by one clan, whose chief is chief of the festivals, fragments of dramatizations by other clans survive in them, and personations of many clan ancients unconnected with the leading clan likewise appear. With all these additions, however, the main events are distinctly those of one clan or group of clans.

When the advent and departure of the ancients are dramatized a

¹ Wüwüyomo.

² Wupamow.

³ The author recognizes no psychological line of demarcation between symbols and personations so far as intention goes, although the latter term may be limited to living actors.

being is personated who leads them into the pueblo, and another who conducts them from it to their home, the underworld. The former leader represents the Sky-god as a Sun-god; the latter the same god, ruler of the realm of the dead, and god of germs.

DRAMATIZATION OF THE RETURN OF SUN-GOD IN POWAMŪ.

The Sun-god of the Katcina clans, the advent of whom is celebrated at the Powamŭ festival, is generally called Ahŭla, the returning one, although sometimes called the "Old-Man-Sun."

The author witnessed the public dramatization of the return of this god on the morning of February 3d, the opening day of the festival, at Walpi, in 1900. As this dramatization is a type of other presentations a somewhat detailed description of his dress and symbolism, with an account of the acts performed, is appended. Like most dramatizations the ceremony has two parts, a secret¹ and a public exhibition.

The accompanying plate represents this personator descending the stone steps of the second story of a Walpi house, as recorded in the following pages. The figure is a striking one, the reproduction of which would have gained much were the colors represented, but the photographs, which have been carefully and artistically copied by Mrs. Gill, show the most striking features of the symbols on the mask and headdress. The man wears a mask which has a circular or disk form, with periphery bounded by a plaited corn-husk in which are inserted eagle-wing feathers, and a fringe of red horsehair representing sun's rays. The upper part of the face is divided into two quadrants, one of which is yellow; the other green, both decorated with black crosses. The middle is occupied by a triangular figure, and the chin, here hidden by a foxskin, tied about the neck, is black in color. A curved beak² projects from one angle of the triangular symbol in the middle of the face.

The clothing consists of two white cotton ceremonial kilts, one tied over the shoulder, and the other around the loins. The leggings are made of an open mesh cloth with a fringe of shell tinklers tied down the side. In his right hand this figure carries a staff, to one end of which two feathers are tied, while midway in its length are attached a small crook, feathers, and an ear of corn. Among many objects carried in the left hand may be mentioned sprouts of beans,³ a slat of wood, a bag of sacred meal, and stringed feathers; the uses

¹ A performance before the initiated in a secret room or kiva.

² From the base of this curved beak hang pendants reminding one of turkey wattles.

³ These bean sprouts have been germinated in the superheated kiva for use in this festival.



AHULA, SUN-GOD OF KATCINA CLAN

of these will be referred to in an account of the acts of this personage. The most characteristic symbolism, as is always the case, is shown on the face-shield or mask, which resembles somewhat that of the conventional Hopi Sun-disk.

ACTIONS OF THE MAN PERSONATING THE SUN-GOD.

A man who personated the Sun-god donned this characteristic mask and dressed near the sun shrine at Walla, northeast of the pueblos, and after certain preliminaries at this shrine, led by the Katsina chief, proceeded up the trail to the pueblos, first Hano, from which he proceeded to Sichomovi and Walpi, visiting the kivas and houses of all the principal chiefs in these three villages. The acts at each house are substantially identical, so that one description may serve for all, but before giving this account the author has inserted a list of houses visited.

HANOKI.			
Clan.		Owner.	
1. Tewa-kiva.			
2. Kolon, Corn.		Nampio.	
3. Ke, Bear.		Pobi.	
4. Sa, Tobacco.		Anoti.	
5. Kisombi-kiva.			
6. Okuwañ, Rain-cloud.			
7. Tañ, Sun.		Kalakwai. ¹	
SICHOMOVI.			
Clan.		Owner.	
1. Añwuci's kiva.			
2. Tcoshoniwû kiva.			
3. Honani, Badger.			
4. Honani, Badger.		Kelewüqti.	
5. Ala, Horn.		Tuwa.	
WALPI. ²			
Clan.	Owner.	Tiponi.	
Kokop, Firewood.	Koitnaia.	Eototo.	
Patki, Rain-cloud.	Koitsanunsi.		
Kokop, Firewood.	Saha.	Masauû,	Tiponi.
Leñya, Flute.	Sakbensi.	Leñya,	"
Patki, Rain-cloud.	Vensi.	Lakone,	"
		Tawa,	"
		Soyaluña,	"
Asa, Flower.	Wukomana.	Wüwütcim,	"
		Tataukyamû,	"
Kokop, Firewood.	Nakwaihoñima.	Owakül,	"

¹ This house was formerly Kalacai's, at whose death the Tañ, or Sun-clan, became extinct.

² Also the five Walpi kivas. As each chief owns a badge (*tiponi*), the name of this badge is also given.

Clan.	Owner.	Tiponi.	Tiponi.
Tcûa, Snake.	Caliko.	Tcûa,	Tcûa.
		Tcûb,	"
		Tcak,	"
		Marau,	"
Patki, Rain-cloud.	Koitsnumsi.	Lakone,	"
Honau, Bear.	Hoñsi.	Aaltu,	"
Ala, Horn.	Pontima.	Küyi,	"
Kivahu (Pakab).	Nuñci.	Kalektaka,	"
		Owakûl,	"
Katcina, Katcina.	Komaletsi.	Katcina,	"
Asa, Flower.	Tuwasmi.	Aaltû,	"
Patki, Rain-cloud.	Nacaianimû.	Lakone,	"
Pakab, Reed.	Poñyaniumka.	Sumaikoli,	"
Patki, Rain-cloud.	Nempka.	Lakone,	"

As the personator of the Sun-god walked through the pueblos he imitated the gait and general manner of an old man, using a staff for support as he proceeded from one room to another, and performed the following rites at each kiva. Having approached the hatchway of one of these rooms he leaned down, and drew a vertical mark with sacred-meal on the inside of the entrance, opposite the ladder. Turning to the east he made solemn inclinations of his body, bending backward and bowing forward, uttering at the same time a low, falsetto growl. He then turned to the kiva entrance and made similar obeisances, calling in the same voice; two or three of the principal men responded by coming up the kiva ladder, each bearing a handful of prayer-meal, and a feather-string which he placed in the hand of the Sun-god, at the same time saying a low, inaudible prayer.

At the houses of the chiefs the personator performed similar acts having the same import. Advancing to the doorway, he rubbed a handful of meal on the house wall, at the left of the doorway, making a vertical mark about the height of his chest. He then turned to face the rising sun, and made six silent inclinations of his body, uttering the falsetto calls, holding his staff before him at arm's length, as shown in the plate. Turning again to the doorway he bowed his body four times, and made the same calls.

The chief man or woman emerged from the house and placed in the hand of the personator a handful of prayer-meal and stringed-feather, saying at the same time a low prayer. In return for which the Sun-god handed him a few bean sprouts.

All the prayer offerings which the Sun-god had received in this circuit of the towns were later deposited in a sun-shrine, and the personator returned to the kiva, where he disrobed; the mask was carried to the house of the Katcina chief in whose custody it is kept, and to whom it is said to belong.

The above actions admit of the following explanations: The per-



From PHOTO M.W.C.

AHÜLA, SUN-GOD OF KATCINA CLAN

sonator of the Sun-god enters the pueblos from the east at or near sunrise, receiving at each house the prayers¹ of the inmates symbolized by the meal which each chief places in his hand, receiving in return sprouted beans symbolically representing the gifts for which they pray. The inclinations and obeisances with the accompanying calls may be theoretically interpreted as signs to his beneficent followers, the clan-ancients, and the bows to the doorways, gestures indicating the houses that he wishes them to enter, bringing blessing. The whole performance is a "prayer by signatures," or a pantomimic representation in which the desires of the Hopi are expressed by symbols and symbolic actions. The priests ask the Sky-god to aid them, and he answers in a symbolic way for himself and his followers, the ancients of clans.

The representation of the departure of the clan-ancients is not less dramatic than that of their advent; in it they are conducted or led away by a personage with symbols which are characteristic of another god.

THE DEPARTURE OF THE CLAN-ANCIENTS.

The representation of the departure of the clan-ancients, as stated above, occurs in July. Their leader is called Eototo, the germ god, who is ruler of the underworld, back to which habitation he leads the personators of the dead. On his head Eototo wears a closely fitting cloth bag, without decoration, but with simple openings pierced for eyes and mouth. The gorgeous headdress of the Sun-god is absent; in its place he wears a sprig of green tied to the top of this bag. He carries a planting-stick, a symbol of growth, and wears leggings not unlike those of the Sun-god.

The representation of the departure of the clan-ancients occurred at sunrise on the morning following the last day of a nine days' festival, and was performed by four men, three of whom were masked to represent clan-ancients, and one to personate their leader, Eototo.

The performance of these actors, just before leaving the pueblo, was as follows. Each stood at one of the four sides of the kiva entrance, where symbols of rain-clouds had previously been drawn

¹ Prayer-meal in Hopi worship has imparted to it by the worshipper's breath his magic power, thus conveying the wish or desire to the god addressed. Spittle has also a like magic power derived from the man from whom it comes. Hence a rain of spittle from assembled spectators when the personators of the Snake-clan ancients leave the pueblo bearing prayers for rain. In that way magic power is exerted to influence the personation. As breath, spittle, or tobacco smoke conveys magic power from the man, so anything taken into his mouth increases his own power of magic, hence crystals of quartz or other stones used in preparation of medicine are often sucked at the close of the rite by the priests to obtain this magic power.

with meal on the ground, which the masked men faced, looking down the hatchway.

A man stood on a ladder so that the top of his head protruded out of the entrance into the chamber below, and from this position threw pinches of meal outside, making several attempts to strike with it the garments of Eototo, who, when he saw the meal, laid on the symbol of the rain-cloud before him a black stick and a small annulet made of leaves.

These were so placed as to be beyond the reach of the man within the room, who again threw pinches of meal at Eototo. In response, the latter raised the two objects and moved them nearer the entrance. Again prayer-meal was thrown out of the room at the god, who again raised the two objects,¹ and advanced them within reach of the man who carried them into the room below.

The chief in the kiva cast meal at the three other masked men representing clan-ancients, and received from them similar black sticks and annulets, after which all marched around the hatchway of the kiva, returning to their former position.

The chief then cast meal at Eototo and his three companions, this time praying for rain, and they in turn poured water into a bowl held at the four sides of the kiva entrance. This prayer was followed by others for food, in response to which small imitation cakes were thrown into the room.

These performances are interpreted as follows: They represent prayers and answers to the same by signatures. The meal carries the wish of the priest, the sticks and annulets symbolize growth of crops; the water poured into the bowl typifies falling rain; and the miniature cakes, food.

The final act in the departure of the clan-ancients and their leader was as follows: The chief having emerged from the room, led the procession from the plaza to their symbolic home, a shrine to the west of the town, all the spectators casting meal (praying) towards the masked men as they passed out of the town. They went down the west trail, because the entrance to the underworld, the home of the beings personated, is situated in the west where the sun sets.² The masked men, having deposited their prayer emblems in this shrine, disrobed, for they then ceased to personate the gods, as

¹ These symbols, the black stick and the annulet, represent the sexes, male and female. Similar black sticks are placed on the pictures of zigzag form representing the male lightning, and small annulets on those representing the female in the sand mosaic of the snake-dance at Walpi. Flute-girls carry similar annulets, and the Flute-boy objects representing the black sticks, which they throw on the rain-cloud pictures as they march in procession from the sacred spring to the pueblos.

² For details in this dramatization, see *Jour. Ethn. and Arch.*, vol. ii.

the dramatization had ended. We are especially concerned with the identity of Eototo. What god does he represent?

The conductor of the clan-ancients from the pueblo, in this annual celebration of their departure, has symbolic resemblances to a being called Masauû, who is often personated as the ruler of the realm of the dead and god of fire; but Masauû, like Eototo, sometimes plays the rôle of Germ-god, as described in the pages which immediately follow.

MASAUÛ, A GERM-GOD.¹

Many personations of Masauû have been witnessed by the author, but in most of these he is represented as a god of death or fire. A ceremony in which he appears in the rôle of a planting-god was witnessed on one of the nights of the great Powamû festival, in the month of February, 1900. He is at all times much feared and revered, and on the night in which he was personated there was a profound hush in all the pueblos on the East Mesa. Few men and no women or children at that time ventured out of doors, and all said that it was an occasion of great solemnity to them when this god was personated in their kivas, an event not celebrated every year. On the night of this performance, the author groped his way through the darkened pueblo to the Tcivato-kiva, where he found the leading men of the pueblos seated in a circle about the fireplace, and was strongly urged by them to smoke. On many occasions he has been invited to join the circle of smokers at the beginning of a ceremony, but on this eventful evening the invitation was urgent; he was almost commanded to do so, and it was distinctly stated that every one who is a witness of the personation of the "old god"² must not omit the preliminary formal smoke.

Seated with the chiefs around the fireplace, it was noted that many other men besides the chiefs were in the room busily occupied in decorating their bodies, painting their cheeks with daubs of white kaolin, and tying yucca fibre on their legs. These men later personated the so-called Maswik Katcinas, a kind of escort accompanying Masauû from place to place. Although they wore no distinctive masks or other paraphernalia, they were said to represent both male and female Katcinas. They constituted a chorus, performing dances and singing excellent songs, which reminded the author of those sung in the Snake ceremonies at Walpi. When these men were ready they stood in line on three sides of the kiva, singing and

¹ Masauû and Eototo are different clan names of the same god. This ceremony is described to show the former as a Germ-god.

² The term "old god" is significant. He is in fact the oldest god, the father of lesser gods and men.

dancing, as Moume came down the ladder bringing the mask of Massauû, which with reverence he laid back of the fireplace within the circle of the chiefs. In general appearance this object resembled a large human skull, but on nearer inspection it was found to be a hollow gourd rudely painted, punctured with round holes for eyes and mouth. The edge of the orifice, through which the head was inserted, was notched, and the gourd had been broken and repaired in several places. It had no decorations or appendages, but its surface was daubed with black paint.

When it had been put on the floor before the fireplace the chiefs solemnly smoked, reverentially taking it in their hands in turn, and puffing great clouds of smoke over it. They also prayed very fervently, in sequence, addressing their prayers in all instances directly to the object. In the same bundle with the mask, Moume brought also two basket plaques, two planting-sticks, and two old blankets, all of which he laid on the floor in front of the fireplace.

These objects having been deposited on the floor and the fervent prayers to the mask having ceased, Sakwistiwa proceeded to paint the latter by squirting upon it from his mouth a pigment made of ground black shale mixed with spittle, sprinkling also upon it a little glistening iron oxide. No other color and no feathers were added to this archaic object ; but while it was being painted all sang a fine solemn song. Each of the Maswik Katcinas then laid a feathered string in one of the basket trays on the floor near the gourd, as his personal prayer for benefits desired, and then all filed out of the room. At their departure the man who was to personate Masauû put the gourd on his head, and prepared for the rites which occur in the other kivas. The subsequent events took place in the Moñ-kiva, and were repeated in all the secret rooms in Walpi on the same night. Pautiwa, chief of the warrior society, personated Masauû, and was assisted in preparation by Sakwistiwa, who tied a yucca fibre garter on his legs, and adjusted the gourd to his head. In a few moments he was ready to join the escort which had preceded him. On leaving the room, where he had witnessed the events mentioned, the author went to the Moñ-kiva, and found the chorus huddled around the entrance wrapped in their blankets, for it was bitter cold, waiting for the coming of Masauû. Many people had gathered in the chamber below to witness the advent of the god ; all the spectators sitting on the raised floor of the room, north and east of the ladder, but the chiefs squatted by the fireplace, in which sputtered a flickering flame of greasewood.

Soon after the author descended into the room the chorus began to file down the ladder and arrange themselves in line on the three sides of the kiva. As each of these personages entered, Naka, the

Katcina chief, dropped on his left shoulder a pinch of meal, symbol of a prayer. The last man of the line asked, as he stepped from the rung of the ladder upon the floor, if they were welcome, and all present responded that they were. It was observed that they bore many cow-bells, which they immediately began to rattle, at the same time dancing a solemn step. In the midst of this dance the personator of Masauû came down the ladder, as one would stairs, not as ordinarily, facing the ladder, and without a word slipped behind the row of dancers passing to the back of the room, ultimately making his way between two of the chorus to the space near the fireplace. He was followed by an unmasked man who had black marks painted on his cheeks, and carried a planting-stick in his hand. This man sat by the side of Masauû and imitated his actions, but his true function seemed to be to guide his comrade in the dark from one place to another.

Masauû facing the fireplace assumed the posture of a man planting. He held a planting-dibble and a basket-tray in his hands, while over his shoulders was thrown an old blanket. Yucca fibre garters were tied on his legs, and he was barefoot. The most striking object in his appearance was the old glistening gourd, painted black. Nothing was said by any one as the two personators took their position, but continued the song and dance, which began before they came. Finally they ceased and the chorus filed out, each saying, "good-night" as he left the room, but the last of their number, who carried a bundle on his back, announced that at planting a few months hence there would be a more extended dramatization of the god at a place called Maski, the home of Masauû, near the trail to the Middle Mesa. This ceremony, thus formally announced, was later performed, but the author was unable to witness it on account of his absence from the pueblo.

After the departure of the chorus, the two figures remained seated, and all the men, preceded by their chiefs, pressed forward with their feather emblems, each in turn saying his prayer to the masked being, and depositing his feather in the basket plaque. Masauû made no response to these appeals, which were in a low voice, inaudible to any but the god, and soon went out, followed by his companion. Meanwhile the chorus, who has preceded him, awaited his arrival, huddled on the hatch of the adjacent kiva, and subsequently the same ceremony was repeated that night in all the sacred rooms of Walpi, but not in Sitcomovi and Hano. The closing exercises, or those in the last room, took place about midnight.

In the ceremony described above we have a personation of a being not in the rôle of a god of fire or ruler of the underworld, home of the

dead, but of a Germ-god, the same as Eototo,¹ who in the departure festival leads the ancients to their home, the realm of the dead.

From what has been written it is evident that there is yearly performed in one Hopi pueblo, and probably in four others, two festivals, or elaborate dramatizations of the arrival and departure of the gods. In the personnel of each there is a masked man their leader, known in the advent drama as the Sun-god; in the exit, the Germ-god. The shape of the mask of the former, its radiating feathers and horseshair, represents the sun's disk; the head-covering of the latter, a simple bag or gourd without ornament, a fitting symbol of the underworld. In their objective symbolism these two personations have little in common, and yet theoretically there is good evidence to regard them as variants of the same being, the magic power of the sky, the genitor of men, animals, and plants; one designated by the mask of the sun; the other, the ruler of the underworld, home of the ancients, the old Fire-god or Germ-god, male parent of all beings.²

In the preceding pages the author has given what he supposes to be the best preserved dramatizations of the advent of the Sky-god as the Sun-god, and his exit as the Germ-god, performed in February and July. He believes that they are typical, and show the scheme of clan festivals, which were once duplicated by several clans. At present, however, most clans have ceased to observe their festivals *in extenso*, having curtailed them, and in this reduction lost all save the personation and totemic symbols of their ancients and their Sky-god. They still personate their Sky-god, but as a subordinate being, which still preserves enough symbolism to betray its celestial origin.

While there is no other group of clans on the East Mesa which preserve the drama of the advent and departure of the Sky-god in as unmodified a form as the Katsina clan and its relatives, there are others in which enough of the dramatic element exists to show that the same general plan was followed in them. One of these occurs in Sichomovi, a small pueblo of the East Mesa. The dramatization of the advent of the clan-ancients conducted by a Sun or Sky-god, called Pautiwa, takes in that pueblo in January, and is called the Pamüti.

¹ The mask of Eototo is cloth, that of Masauü, gourd; the material is different, but the symbolism identical.

² The fact that the Hopi regard these two as the same father of all shows their identity. The god of Christianity they call Cotokinuñwü, the idol of which is a bird-serpent personation. Those somewhat familiar with the teachings of the missionaries call the Cotokinuñ prayer-stick, a "Jesus paho."

PAMÜTI.

The pueblo, Sichomovi, is mainly inhabited by clans of Tiwa¹ and Tanoan extraction, which, however, have long since lost their languages. The predominating clan is called the Asa, which is represented by kindred at Zuñi. The Zuñi kinship of this clan dates to a time when in its migration it lived for many years at that pueblo. So that even now the Zuñis sometimes speak of Sichomovi as a "Zuñi pueblo among the Mokis," on account of the kinship of Asa clans in the two pueblos.

The festival of the Pamüti is a Sichomovi dramatization of the return of clan-ancients, most of which bear Zuñi names, controlled by the Asa clan. In it there appears a personation of the Sky-god whose acts resemble those of the Sun personation already described. While the author reserves a complete description of the Pamüti to another article, he here considers the personation of the Sun-god Pautiwa, which particularly concerns the reader of this article.

In this festival all the participants march into the pueblo in solemn procession from a distant house in the plain, led by this personator of the Sun-god, who, a few days previous to this celebration, had visited all the kivas and houses of the foremost clans, but in a much less formal way than Ahüla, as already described.

Passing from the representation by personations of the advent of totemic ancients of Asa and other clans, we come to a consideration of such clans as no longer celebrate, *in extenso*, festivals of advent and departure of their ancients, although still retaining knowledge of the symbols which characterize their ancients, and, in several instances, their Sun or Sky-god. The festival of such clans, formerly as extensive and elaborate as those above mentioned, has been worn down to a simple dance in which their ancients are represented, but the personator of their Sun-god has become one of many subordinate masked persons in festivals not their own, like Powamû, and Pamüti. The names of these personations have been changed, their identity is practically lost, but their symbolism is not changed, and its design enables us to determine with fair certainty whom they represent, even if name and action give no clue to their identity.

¹ One of the most reliable men of the Asa clan told the author that his clan once lived at Payüпки. If this information be correct the Asa were Tiwan, for the Payüпки people returned to the Rio Grande and were settled at Sandia, a Tiwan pueblo. In Menchero's map (1747) the Hopi Payüпки, on the Middle Mesa, is figured and marked as "Mesa de los Tiguas," thus supporting the discovery made by the author several years ago that Payüпки ruin was peopled by people of a Rio Grande stock, and was not abandoned until after the middle of the eighteenth century. Menchero's map shows that the ruin was inhabited by Tiwa people, not by Tewa.

Superficially they are simply masked men ; in reality they are personations of Sun-gods of clans which have died out or lost prominence.

SUN-GOD PERSONATIONS WHICH ARE SIMPLY MASKED DANCERS.

We have seen in the preceding descriptions how Ahüla, Sun-god of the Katcina and Pautiwa, Sun-god of the Asa clan, are personated as leaders in certain representations of the advent of the gods, and we come to consider masked men who play a subordinate rôle, but whose symbolism indicates that they once represented Sun-gods. Among these may be mentioned Wüwüyomo and Wupamow, whose identity, betrayed by their symbolic likeness to Sun-gods, is brought out in the accompanying figures.

WÜWÜYOMO, A SUN-GOD.

The Honani clan at Sichomovi own four masks called Wüwüyomo, which from comparative reasons the author concludes are Sun-masks. Personations in which they are worn have not been seen by him, but so close is their symbolism to that of Ahüla that, notwithstanding their name is different, their identity is beyond question. Some differences between them, as, for instance, in the position¹ of the beak, cannot be regarded as more than clan variation.

WUPAMOW, A SUN-GOD.

In the same way if we compare the mask of the personation called Wupamow (Great-Above-One) with those already described, we detect a morphological similarity in the designs on the face, the feathers about the disk, and the peripheral red horseshair. Wupamow is regarded as a Sun-god of an unknown clan, or a traditional being yearly personated, the identification of which, by its name, is no longer possible. At one time or in some other pueblo it no doubt played quite as important a rôle in the ceremony of the return of the ancients of the clan to which it belonged, as the Sun-god personation of the Katcina clan, but it no longer occupies this position. A reverence amounting to worship still clings to these masks, and they betray their identity to other masks in the similarity of their objective symbols.

THE SKY-GOD REPRESENTED AS A BIRD-MAN.

It is customary for primitive men to represent their gods with objective symbols of mythic animal and human affinities. For obvious reasons the bird is naturally chosen as the characteristic animal of the sky. And when, therefore, in primitive drama, the Sky-god

¹ The beak curves upward instead of downward.

is personated, he naturally takes a bird form, so that the more realistically the drama reflects the zoömorphie conception the more avian the symbolism of the personator.

There is little, however, in the objective symbolic personations of the Sky-god thus far described to suggest any bird, real or imaginary. To be sure we find the radiating crest of eagle feathers about the head of Ahüla and the curved beak suggesting the eagle, turkey, or hawk, but the general appearance of this personator or its equivalents can hardly be called bird-like. There remain to be considered representations of the Sky-god, and in those clans where the resemblances are more striking or in which the apparel actions of the personator leave no doubt that he imitates a bird. Some of these are related to those already described, but others are only remotely connected with the same, and the festivals in which they occur are widely different from those already considered.

The prominent personages in the festival called Shalako presents an interesting transitional form of Sun-god personation between those already described where the avian character is not apparent, and those which follow when there can be no doubt that the personator represents a bird.

THE SHALAKO, A REPRESENTATION OF SUN-GODS.

This celebrated Zuñi festival¹ is performed on occasions at Sichomovi, and from similarities to Hopi festivals the author supposes it to be a dramatic representation of the return of the Sun-god, accompanied by Eototo, the Germ-god, and followed by their children, the Koyimshe, called grandfathers or clowns. The festival at Sichomovi is derivative, and hence abbreviated, as compared with the elaborate performance at Zuñi, so that it may be necessary to modify the interpretation here given when more is known of the Cibolan performance; the suggestion here offered being the result of studies of the Sichomovi variant, the main events of which were published by the author in a Report of the Bureau of American Ethnology for 1897.

Briefly stated the scheme of the Sichomovi Shalako drama is as follows: Four men representing giants, elaborately dressed, bearing on poles artificial heads with bird symbolism, accompanied by a personation of Eototo and followed by many Koyimshi, or masked clowns, march to the mesa top along the Zuñi trail. They represent the Sun and Germ gods, with their children, returning to the pueblos.

They enter the houses of the chiefs, where they receive prayers, in

¹ The giant personators, as well as the festival itself, is called by the same name, Shalako.

reply to which they hang symbolic objects on the rafters, typifying answers to those prayers. In these public ceremonies of the Sichomovi Shalako, the Earth-Mother, Hahaiwüqti, also takes part, but the meaning of her acts has not been interpreted. In this festival all other performances harmonize with the interpretation suggested, that the four giants represent the Sun-gods of the four solstitial directions, called by the Hopi their cardinal points.¹

WINTER SOLSTICE DRAMATIZATION OF THE ADVENT AND DEPARTURE OF THE SUN-GOD.

From the type of dramatization and sun personation adopted in the Katcina cultus let us pass to another somewhat different but essentially the same, that of the Rain Cloud and those related clans which came to Tusayan from the south. A similar dramatic representation of the return and departure of the Sky-god or Sun-god occurs here as in the Katcina festivals.

Among these southern clans this being is symbolized by a Bird-Snake personation, who is represented in the kiva at the Winter Solstice ceremony at Walpi. In this drama he appears as a man "made up" to imitate a bird, and the actions he performs symbolizes a bird. The author has elsewhere described in detail the main points of this dramatization of the return of the Bird-Man of the Rain Cloud clans at Walpi and Oraibi, and it is not necessary to repeat that description except to offer the interpretation that the proceedings in which the Bird-Man takes the prominent part are simply dramatizations of the Return of the Sky-God, combined with a pantomimic prayer to this being and responses by signatures.

In more elaborated dramatizations in which the Sky-god of kindred southern clans represent the epiphany of their celestial father we find the Sky-god personated as at Oraibi, by a man wearing a star² on his head and bearing the sun disk in his hand. The star or cross on the head of this personation is a Sky-god symbol which sometimes hangs before altars to represent the same god here personated by a man.

In the public dramatization of the advent and possibly the departure of the Sky-god of these clans we find a considerable variation as compared with that of the Katcina clans already described.

In one variant a masked representation³ of the Sun or Sky-god

¹ The author connects the four world quarter worship and the above and below with the Sun and the clan-ancients, or their animal, plant, and other symbols.

² See Dorsey and Voth's account of the Soyaluña at Oraibi. The so-called Star-god described by them is a Sky-god.

³ Called Ahülani or Soyál Katcina; the name Katcina is an intrusive one to the extent of a special designation of a supernatural being to one having no connection with the Katcina cultus.

with two maidens, cultus heroine and Earth-goddess, appear in the pueblo of Walpi at sunrise, and in answer to prayers present to the women, heads of all the clans, ears of seed-corn symbolizing abundant harvests. They do not visit the houses and there receive prayers from the chiefs, giving in return sprouts of beans, as does Ahûla in Powamû, but the heads of households come to the personation of the Sky-god, and pray to him, receiving corn-ears in response. The proceedings in both instances have the same symbolic meaning, a sign prayer, and answers to the same.

PERSONATION OF A SKY-GOD WIELDING LIGHTNING.¹

There is an instructive act in the great mystery-play of the Hopi, called the Pałûlûkoñti, which gives an idea of the symbolism of another form of a Sun-god personation, as well as that of the lightning. In this act a masked man representing Shalako stands in the middle of the kiva before the spectators holding an effigy of the Plumed Snake which he causes to coil about his body and head and to dart into the air. The means by which the movement is effected is at first not apparent, but closer examination reveals a false arm hanging at the actor's side in place of his real arm which is inserted in the body of the effigy imparting to it its deceptive movements.

This act represents the Sky-god wielding the lightning; the former represented as Shalako, the latter as the Plumed Snake.

In another episode of this remarkable mystery-play effigies of the Great Serpent are thrust through openings closed by disks with Sun symbols. These effigies are made to knock over a symbolic cornfield. The meaning of this drama is apparent. The serpent effigies represent the lightning and the rains and winds which accompany it. They are made to emerge from the Sun symbols representing the Sky-god, whose servants they are or from whom their power comes. They knock over the hills of corn, representing how the floods and winds destroy the works of the farmer. The final part of this episode is also dramatic and symbolic; a man personating the Earth-goddess Hahaiwûqti, wife of the Sky-god, symbolically prays to the angry serpents, symbols of his power, — in other words, prays to the god to cease afflicting man and destroying the fields of the farmers by means of his agent the lightning. In both these acts the personation of the lightning is controlled by the Sun or Sky-god; the lightning, once regarded an attribute, has become a special personation controlled by the Sky-god.

Now this Great Serpent conception or personation of lightning

¹ "A Theatrical Performance at Walpi," *Proc. Wash. Acad.*, ii. pp. 605-629. This mystery-play, consisting of many acts, is a most instructive example of primitive dramatization.

has powers which naturally grew up in the mind from analogical reasoning. Certain kinds of rain accompany the lightning; therefore, reasons primitive man, one causes the other; the lightning causes rain,¹ or, put in another way, the Great Serpent brings the rain. Hence the Sky-god through his agent is a powerful rain-god, and symbols of the lightning in form of zigzag designs are constant on Hopi rain altars.

IDOL OF THE SKY-GOD WITH LIGHTNING SYMBOLS.

In the personations thus far mentioned the Sky-god is represented by men, but there are several instances when this being is symbolized by an idol or graven figure, which has avian and snake characteristics. One of the best of these is an idol on one of the Flute altars at Oraibi.

This idol bears the name Cotokinuñwû, or Sky-heart, and is a rudely carved figure representing an anthropomorphic bird, with zigzag lightning designs down the long, slender legs. The curved horn on the head suggests a bird, and the designs on the wings, rain-cloud symbols. Roughly speaking, we may call this a homologue of the Thunder-bird of northern tribes; the association of bird and great serpent designs suggests the primitive conception of the Sun-god, Quetzalcoatl, before it had become a cultus hero.

In this connection reference should be made to the paraphernalia of a certain priesthood of the Hopi, which is said to have brought to Tusayan the cult of the Plumed Serpent. The author refers to the so-called Kwakwantû, who takes such a prominent part in the New-fire ceremonies at Walpi. These priests, when fully dressed, wear on their heads closely fitting caps with a horn like that of the idol mentioned, decorated with rain-cloud symbols. They wear on their backs a skin tablet representing the Sun-god, and carry in their hands small slats of wood, carved to imitate plumed serpents. They personate ancients of certain clans which came from the far south, and the above mentioned symbols, which they share with the bird-snake god, are totemic signs of their descent.²

CONCLUSIONS.

This fancied connection of sun and serpent no doubt began in symbolism, in which the zigzag paths of serpent and lightning played

¹ The Hopi recognize many different forms of rain which they designate by different names. One of these forms is the torrential rain accompanying lightning.

² Incidentally, it may be mentioned that the helmets worn by the Kwakwantû are called Cotokinuñwû, the same name as that of the idol. It is theoretically supposed that the Flute clans, like those from which the Kwakwantû spring originally, came from the same geographical locality, northern Mexico and southern Arizona.

an important rôle. The idea that the lightning was symbolized by a great snake, and was at the same time a manifestation of power of the Sky-god suggested the intimate association of the two, and the compound became the Bird-serpent god that plays such a rôle in the cultus of Old Mexico and Central America. The use of the bird as a symbol for the Sky-god, and the association of lightning with the serpent, naturally led to a combination of these two. The Sun and Great Serpent came to be regarded as intimately connected, as shown in the objective symbols used in the drama above referred to. The serpent represents the lightning, one attribute of the Sky-god, and the bird, another; combined we have the Bird-Serpent, the great Sky-god of those Hopi clans whose ancestors once lived in the "far south."

Instances have been given, in the preceding pages, of a personation, in a realistic way, of the Sky-god and Germ-god, and it has been shown how these personations participate in elaborate dramatic festivals, celebrating the arrival and departure of beings which are worshipped. Certain of these personations have bird and serpent symbols, or a combination of the two is chosen in some cases as the animals symbolic of the Sky-god. To the minds of the Hopi a mythic bird symbolizes better than any other animal certain attributes of the magic of the sky, and the mythic plumed serpent represents the lightning, a great power of the Sky-god. When, therefore, they wish to personate the Sky-power by an animal symbol, they adopt a mythic being with avian and ophidian characteristics.¹

Precisely the same idea of personation and dramatization runs through the use of symbols of the Sun and Sky-god where mere pictures are employed, instead of realistic dramatizations by men or representations by idols. As every altar has one or more such designs upon it, it is not too much to conclude that sky worship is one of the most important elements in the Hopi ritual.

In considering the crude conceptions of the Sky-god, as personated by the Hopi, the question arises, whether these personations have any other status than symbols in the minds of those who perform or witness the dramatizations. If so, do the Hopi now believe that somewhere there is a Sky-god of the same general appearance and like bodily form, but with powers adequate to grant those things for which the Hopi pray? Such questions involve the more comprehensive one, whether myth or ritual was the most ancient expression of the theological sentiment?

The author believes, and the question is largely one of belief, that myth and ritual arose and developed simultaneously; that in early

¹ They regard this mythic being as a worthy representation of the magic power of the sky.

stages the existence of one implied that of the other, but that ritual, which among primitive people is largely made up of personations of supernaturals and dramatizations of their acts, has furnished much of the material from which complicated mythologies have developed. Among many aboriginal peoples of America we find the idea of the epiphany of the Sky-god dramatized, and in this drama a man is dressed and decorated to personate this god. It occurred among several of the cultural races of Mexico and Central America where the advent was accompanied by many elaborate rites. The Mandans had a similar personator in their Sun-dance, and he is found in the ritual of the Natchez. Among the Incas there was an elaborate drama in which the personator of the sun was conspicuous. In all these instances, and others which might be mentioned, this personator leads the minor gods in a representation of their advent.

The lesson taught by the objective symbolism of these personations of the Sky-god is also instructive in a comparative way, for they reflect widespread ideal conception of the nature and form of this god. A composite picture of these various personations reveals a being of bird and human form, bearing lightning and rain designs or symbols of the same import. A similar conception of the nature of the Sky-god is widespread in American Indian mythologies, and among people in similar culture elsewhere. It can be traced historically among classic nations, where it at present survives in fossil forms known to the folk-lorist. The author is tempted to regard it as universal among races in the environment of agricultural culture; nature furnishes like impressions, to which the human mind makes the same response through identical objective symbols.

J. Walter Fewkes.

WASHINGTON, D. C

THE BEAR-MAIDEN.

AN OJIBWA FOLK-TALE FROM LAC COURTE OREILLE RESERVATION,
WISCONSIN.

✓ THERE was an old man and woman who had three daughters, two older ones, and a younger one who was a little bear. The father and mother got very old and could not work any longer, so the two older daughters started away to find work in order to support themselves. They did not want their little sister to go with them, so they left her at home.

After a time they looked around, and saw the little Bear running to overtake them. They took her back home, and tied her to the door-posts of the wigwam, and again started away to find work; and again they heard something behind them, and saw the little Bear running toward them with the posts on her back. The sisters untied her from them and tied her to a large pine-tree. Then they continued on their journey. They heard a noise behind them once more, and turned around to find their younger sister, the little Bear, running to them with the pine-tree on her back. They did not want her to go with them, so they untied her from the pine-tree and fastened her to a huge rock, and continued on in search of work.

Soon they came to a wide river which they could not get across. As they sat there on the shore wondering how they could cross the river, they heard a noise coming toward them. They looked up and saw their younger sister running to them with the huge rock on her back. They untied the rock, threw it into the middle of the river, laid a pine-tree on it, and walked across. This time the little Bear went with them.

After a short journey they came to a wigwam where an old woman lived with her two daughters. This old woman asked them where they were going. They told her that their parents were old, and that they were seeking work in order to support themselves. She invited them in, gave them all supper, and after supper the two older sisters and the two daughters of the old woman went to sleep in the same bed.

The old woman and the little Bear sat up, and the little Bear told many stories to the old woman. At last they both appeared to fall asleep. The little Bear pinched the old woman, and finding her asleep, went to the bed and changed the places of the four sleeping girls. She put the daughters of the old woman on the outside and her own sisters in the middle. Then she lay down as though asleep. After a short time the old woman awoke and pinched the little Bear

to see whether she slept. She sharpened her knife and went to the bed and cut off the heads of the two girls at the outer edges of the bed. The old woman lay down and soon was sleeping. The little Bear awoke her sisters, and they all three crept away.

In the morning when the old woman got up and found that she had killed her two daughters, she was very angry. She jumped up into the sky, and tore down the sun and hid it in her wigwam, so that the little Bear and her sisters would get lost in the dark. They passed on and on, and at last met a man carrying a light. He said he was searching for the sun. They passed on, and soon came to a large village where all of the men were going around with lights. Their chief was sick because the sun had vanished.

He asked the little Bear whether she could bring back the sun. She said: "Yes, give me two handfuls of maple-sugar and your oldest son." With the maple-sugar she went to the wigwam of the old woman, and, climbing up to the top, threw the sugar into a kettle of wild rice which the old woman was cooking. When the old woman tasted the rice she found it too sweet, so she went away to get some water to put in the kettle, and the little Bear jumped down, ran into the wigwam, grabbed up the hidden sun, and threw it into the sky. When the little Bear returned to the village, she gave the oldest son of the chief to her oldest sister for a husband.

The old woman was angry, very angry, to find that the sun was again up in the sky, so she jumped up and tore down the moon. The good old chief again became sick because the nights were all dark. He asked the little Bear whether she could bring back the moon. She said: "Yes, if you give me two handfuls of salt and your next oldest son." She took the salt, climbed on top of the wigwam of the old woman, and threw it into her boiling kettle. Again the old woman had to go away for water. The little Bear then ran into the wigwam, and, catching up the moon, tossed it into the sky. The little Bear returned to the village and gave the chief's second son to her other sister.

Again the old chief got sick, and he asked the little Bear whether she could get him his lost horse which was all covered with bells. She answered: "Yes, give me two handfuls of maple-sugar and your youngest son." The little Bear went to the old woman's wigwam, and, doing as she had done before, she made the old woman go away for water. She then slipped into the wigwam and began taking the bells from the horse which was there. She led the horse outside, but she had neglected to take off one bell. The old woman heard the bell, and ran and caught the little Bear. She put the bells all back onto the horse, and put the little Bear into a bag and tied the bag to a limb of a tree. When this was done she went far away to get a large club with which to break the little Bear's neck.

While she was gone the little Bear bit a hole in the bag and got down. This time she took all of the bells from the horse, and then she caught all of the dogs and pet animals of the old woman, and put them and her dishes into the bag, and tied it to the limb. Pretty soon the old woman returned with her large club, and she began to beat the bag furiously. The little Bear could see from her hiding-place, and could hear the animals and hear the dishes breaking as the old woman struck the bag.

When the little Bear took the horse to the chief, he gave her his youngest son. They lived close to the other two brothers and sisters. The little Bear's husband would not sleep with her, so she became very angry, and told him to throw her into the fire. Her sisters heard the noise, and came in to see what the matter was. The young man told them what their sister had ordered him to do. When they went away he turned toward the fire, and a beautiful, very beautiful maiden sprang out from the flames. Then this beautiful maiden would not sleep with her husband.

Albert Ernest Jenks.

WASHINGTON, D. C.

NOTE. The writer was at Lac Courte Oreille Reservation, Sawyer County, Wisconsin, four weeks in September and October, 1899, getting photographs and folk-tales to further illustrate a memoir, "The Wild Rice Gatherers of the Upper Lakes," to appear in *The 19th Annual Report of the Bureau of American Ethnology* (Washington, D. C.), and he necessarily had to hear much which was useless in his memoir. The "Bear-Maiden" was told by old Pă-skin', an Ojibwa woman considerably more than one hundred years old.

All of the above story, excepting the last three paragraphs, is plainly aboriginal. It is a version of the struggle between the Earth personated by the old woman with the two daughters, and forms of light, as the morning star, personated by the little Bear, and other stars personated by the men searching for the sun and moon with artificial lights. The informing idea of the last three paragraphs is also aboriginal, but the introduction of the horse, the little bells, and the dishes is post-Columbian.

A SABOBA ORIGIN-MYTH.

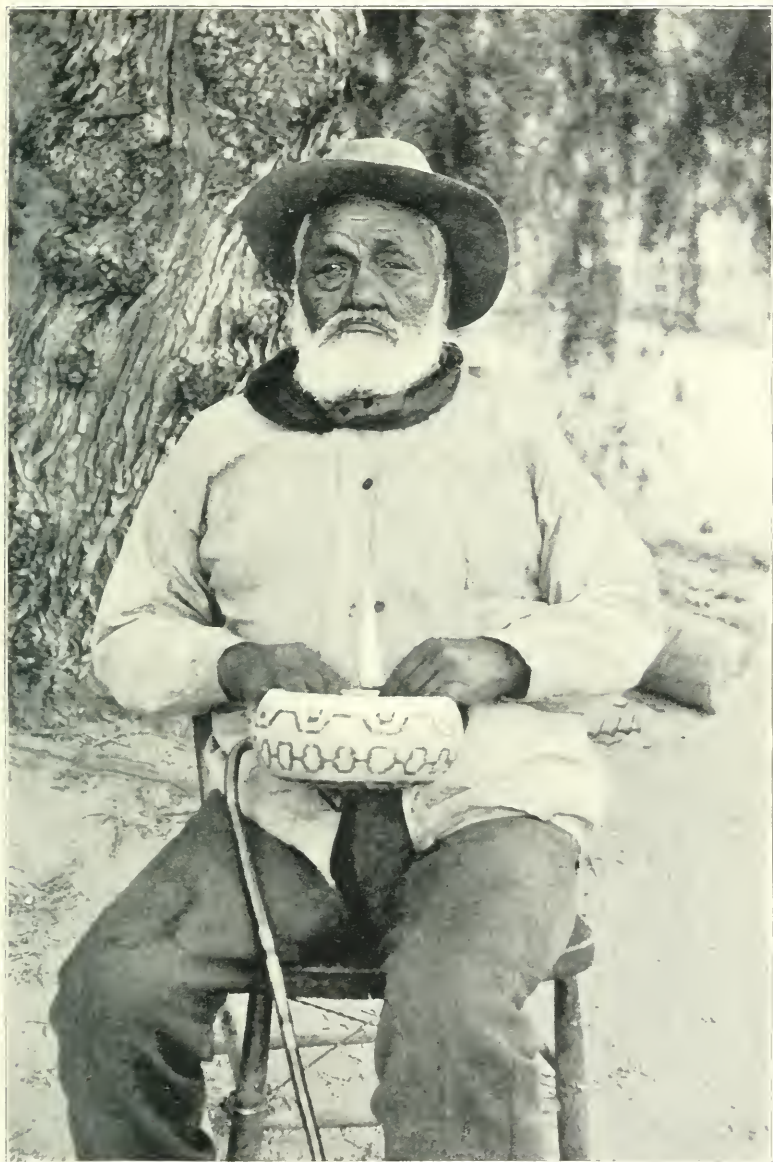
WHEN Powers was studying the tribes of California, he found the aboriginal peoples south of the Tehachipi so mixed up and "unsortable" that he gave up the task in despair. Consequently practically little of value is known of the mythology, history, or tribal legends of these South Tehachipi peoples.

On Christmas Day, 1899, an earthquake was felt in southern California, especially in the town of San Jacinto and Hemet. The centre of the earthquake was undoubtedly Mount San Jacinto, and Saboba also suffered. Indeed, it was in this Indian village that the only loss of life was experienced. Here, six Indian women were sleeping in an adobe house when the shock occurred. One of the heavy walls fell upon them, and thus, in their sleep, they were made "good Indians." In the same shock another house fell in, and in so doing, seriously wounded the aged husband of one of the women. José Pedro Losero, the oldest male Saboba, as his wife was the oldest female, was the sufferer. As soon as he learned that his wife was dead he told the doctor who had set his broken leg and collar-bone that he did not desire to live. For over seventy years he and his wife had lived happily together, and now she was gone, he had no wish to live. Resolutely he set his face towards the setting sun, blind though he was, as if he would penetrate the mysteries of the beyond, and in a few days he had passed into that region — mysterious alike to the cultured white man as to the untutored Indian.

It was from José Pedro that I learned the following legend of the advent of his tribe and people upon American shores.

"Before my people came here they lived far, far away in the land that is in the heart of the Setting Sun. But Siwash, our great God, told Uuyot, the warrior captain of my people, that we must come away from this land and sail away and away in a direction that he would give us. Under Uuyot's orders my people built big boats and then with Siwash himself leading them, and with Uuyot as captain, they launched these into the ocean and rowed away from the shore. There was no light on the ocean. Everything was covered with a dark fog, and it was only by singing as they rowed that the boats were enabled to keep together.

"It was still dark and foggy when the boats landed on the shores of this land, and my ancestors groped about in the darkness, wondering why they had been brought hither. Then, suddenly, the heavens opened, and lightnings flashed and thunders roared and rains fell, and a great earthquake shook all the earth. Indeed, all the elements of the earth, ocean, and heaven, seemed to be mixed up together, and,



JOSE PEDRO LOSERO, A SABOBA INDIAN

with terror in their hearts and silence on their tongues, my people stood still awaiting what would happen further. Though no voice had spoken they knew something was going to happen, and they were breathless in their anxiety to know what it was.

"Then they turned to Uuyot and asked him what the raging of the elements meant. Gently he calmed their fears and bade them be silent and wait. As they waited, a terrible clap of thunder rent the very heavens, and the vivid lightnings revealed the frightened people huddling together as a pack of sheep. But Uuyot stood alone, brave and fearless, facing the storm and daring the anger of Those Above. With a loud voice he cried out 'Wit-i-a-ko!' which signified 'Who's there? What do you want?'

"But there was no response. The heavens were silent! the earth was silent! The ocean was silent! All nature was silent!

"Then with a voice full of tremulous sadness and loving yearning for his people Uuyot said: 'My children, my own sons and daughters, something is wanted of us by Those Above. What it is I know not. Let us gather together and bring "pivat," and with it make the big smoke and then dance and dance until we are told what is wanted.'" So the people brought pivat—a native tobacco that grows in Southern California—and Uuyot brought the big ceremonial pipe which he had made out of rock, and he soon made the big smoke and blew the smoke up into the heavens while he urged the people to dance. They danced hour after hour until they grew tired, and Uuyot smoked all the time, but still he urged them to dance.

"Then he called out again to Those Above, 'Wit-i-a-ko!' but still could obtain no response. This made him sad and disconsolate, and when the people saw Uuyot despondent and downhearted they became panic-stricken, and ceased to dance, and began to cling around him for comfort and protection. But poor Uuyot had none to give. He himself was saddest and most forsaken of all, and he got up and bade the people leave him alone, as he wished to walk to and fro by himself. Then he made the people smoke and dance, and when they rested they knelt in a circle and prayed. But he walked away by himself, feeling keenly the refusal of Those Above to speak to him. His heart was deeply wounded.

"But as the people prayed and danced and sang, a gentle light came stealing into the sky from the far, far east. Little by little the darkness was driven away. First the light was gray, then yellow, then white, and at last the glistening brilliancy of the sun filled all the land and covered the sky with glory. The sun had arisen for the first time, and in its light and warmth my people knew they had the favor of Those Above, and they were contented.

"But when Siwash, the God of Earth looked round, and saw every-

thing revealed by the sun, he was discontented, for the earth was bare and level and monotonous, and there was nothing to cheer the sight. So he took some of the people and of them he made high mountains, and of some, smaller mountains. Of some he made rivers and creeks, and lakes and waterfalls, and of others, coyotes, foxes, deer, antelopes, bears, squirrels, porcupines, and all the other animals. Then he made out of the other people all the different kinds of snakes and reptiles and insects and birds and fishes. Then he wanted trees and plants and flowers and he turned some of the people into these things. Of every man or woman that he seized he made something according to its value.

"When he was done he had used up so many people he was scared. So he set to work and made a new lot of people, some to live here, some to live there, and some to live everywhere. And he gave to each family its own language and tongue and its own place to live, and he told them where to live and the sad distress that would come upon them if they mixed up their tongues by intermarriage. Each family was to live in its own place, and while all the different families were to be friendly and live as brothers, tied together by kinship, amity, and concord, there was to be no mixing of bloods.

"Thus were settled the original inhabitants on the coast of southern California by Siwash, the God of the Earth, and under the captaincy of Uuyot.

"But at length the time came when Uuyot must die. His work on the earth was ended and Those Above told him he must prepare to leave his earthly friends and children. He was told to go up into the San Bernardino Mountains, into a small valley there, and lie down in a certain spot to await his end. He died peacefully and calmly, as one who went to sleep. He was beloved of the Gods above and Siwash, the God of Earth, so that no pain came to him him to make his death distressful.

"As soon as he was dead the ants came and ate all the flesh from his bones. But the spirit messengers of Those Above looked after him and they buried him so that the mark of his burying place could never be wiped out. The powers of evil might strive, but this place would always remain clearly shown. A lake of water soon covered the place of his burial, and it assumed the shape of a colossal human being. It was the shape of Uuyot, and from that day to this it has remained there. It has been seen by all the people of all the ages, and will never be wiped out of existence. The legs and outstretched arms, as well as the great body, are distinctly to be seen, and even now, in the Great Bear Valley Lake, which is the site of Uuyot's burial, the eyes of the clear-seeing man may witness the interesting sight.

"But it was not all at once that the people could see that Uuyot was buried in this spot. Before they knew it as a fact they sat in a great circle around the place. They sat and wept and wailed and mourned for Uuyot. They made their faces black and then they cut off their hair to show their deep sorrow, and they sat and waited, and wept and wailed, until Those Above showed them the buried body of their great leader and captain.

"And to this day the places where that great circle of people sat may be seen. The marks of their bodies are left in the ground and they will remain there forever, or so long as the body of Uuyot is to be seen.

"Ah! my people were strong and powerful then. There were many of them. Uuyot had led them to be a great people. They made a solid ring around the whole earth. Alas! that ring is broken now."

George Wharton James.

NOTE OF EDITOR. In this story *Siwash* is apparently the same as the *Siwash* = "Indian," of the Chinook jargon, which has travelled down the coast.

THE VINTNER'S BUSH.

A SURVIVAL OF TWENTY CENTURIES.

He that will an ale-house keep,
 Must three things have in store ;
 A hogshead of ale his guests to regale,
 And a *bush* to hang at his door.
 A hostess to fill the tankard at will,
 And what can a man wish more ?

A VERY long period in folk-history must elapse before a custom of minor importance can become engrafted on the language in the trite form of a proverb ; hence a proverbial saying, found current in Roman writers of the first century B. C., carries back the fact or the thought it embodies to a far remoter date. And when we find that this venerable conception makes itself manifest in similar and even identical forms at the present day, we may confidently claim that it is one of the most ancient exhibits of folk-lore extant.

This claim applies to the use of branches of shrubs or of trees hung before the door of a tavern or wine-shop to announce the sale of wine to the illiterate yet thirsty passer-by ; allusion to this custom is made by Publius Syrus, the celebrated composer of mimes under Julius Cæsar, who wrote, about 45 B. C., a series of maxims now largely neglected. Maxim 968 reads thus :—

You need not hang up the ivy branch
 Over wine that sells well.

And Columella, the writer on agriculture, composed about five years later an essay entitled, “*De re rustica*,” in which he expresses the same idea more tersely :—

Vino vendibili hedera non opus est.

This proverb has passed into many languages ; the Italians say :—

Al buono vino non bisogna frasca ;

and the French :—

A bon vin il ne faut point de bouchon ;

while the usual English form is :—

Good wine needs no bush.

The Latin original of this widely dispersed saying shows us that the Romans made use of the ivy, the plant sacred to their wine-god Bacchus, a distinct variety of which bears his name. Around this plant clustered many superstitions ; it was commonly believed that Bacchus taught those overtaken with frenzy (a euphemism for delirium tremens) to crown themselves with wreaths of ivy to prevent

evil consequences; ivy cooked in wine was thought to be a useful remedy for ulcers and burns; and it was claimed that a cup freshly cut from the wood of the ivy could be used to ascertain whether wine placed in it had been adulterated with water, for the wine, they asserted, would filter through, leaving the water; but later philosophers taught the contrary, that the ivy-cup would retain the wine and allow the water to trickle through, no one ever dreaming of testing the truth of either statement experimentally. All parts of the plant were used medicinally, the leaves, the bark, and the gum that exudes.

To the early inhabitants of the Italian peninsula, therefore, the ivy had special significance, and was recognized as an appropriate sign for calling attention to the popular beverage; in the course of time ivy became more difficult to obtain, and the uneducated wine merchant gathered for the purpose branches of any conveniently growing shrub. Eventually the significance of the fresh bough was lost sight of and arbitrary substitutes employed, so now the visitor to North Italy¹ sees the taverners using branches of a great variety of trees, wreaths of box, bunches of straw, and of spiral wood-shavings. Exactly how a certain variant gets started it is impossible to say, but in the country districts it evidently follows well established lines of travel, becoming common in a certain province or even a single valley.

The simple branches of trees and shrubs used by taverners must not be confounded with similar leafy boughs employed in summer around the doors and open windows of vendors of meat, and of hucksters, intended to attract flies and to keep them from contaminating the wares offered for sale.

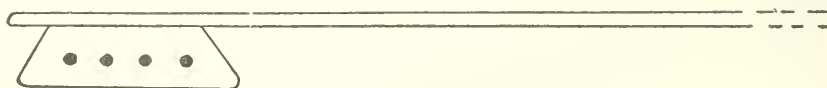
In Valtellina the "bush" takes the form of a wreath of box or of straw, but I have seen more commonly large bunches of wood-shavings, symmetrically cut in spirals often three feet long and as large as a big wasp's nest; these are ingeniously made by cutting the shaving at the end of a stout piece of soft wood in such a manner that each curl remains attached to the butt, which is about two and a half inches in diameter, and from which they hang in graceful folds. This particular style is seen in the narrow *Calle* of Venice, and on the journey northward through Cadore into the valley of the Piave; in front of the principal *osterie* of each village, stretching along both sides of the well-kept highways, hangs the *frasca* recognizable by even the least intelligent of the peasants. Near Belluno I noticed a truly singular way of perpetuating the primary idea, an imitation bunch of spiral shavings made of cast-iron and warranted not to rot or to mildew.

¹ I vainly searched for the "bush" in Naples.

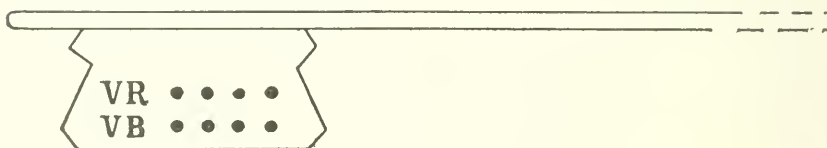
The bunches of wooden curls abound on the Italian slope of the Alps, and cease to be used immediately on crossing the Austrian frontier ; the contrast between their universal use in the Italian valley and their total absence in the Austrian village of Cortina, only three and a half miles across the frontier, is very striking. The custom is also lacking in the important valley of Cordevole, a tributary of the Piave, but the former ends in a mountain pass and forms a cul-de-sac, while the latter is a thoroughfare, showing that this folk-custom follows the lines of communication most frequented.

In the province of Venezia I observed wreaths of straw two and one half feet in diameter encircling a tassel of the same material. In the province of Umbria the bush takes a very peculiar form ; to one end of a long slender stick is attached a thin hatchet-shaped block of wood, on which are painted a row of small black balls, four or five in number ; the balls indicate the price at which the wine is sold, four or five *soldi* the litre.

These signs are seen fastened to the door-posts of the *osterie* in the picturesque town of Assisi on the slopes of Monte Subasio ; the



more common style is that here first given ; a few had the shape of the second cut, with the initials V R and V B prefixed to the rows



of balls denoting *vino rosso* and *vino bianco* respectively.

To determine through what avenues this custom reached distant parts of the Roman Empire is a problem difficult of solution, but if conjecture is permissible it is easy to surmise that the Imperial armies carried with them knowledge of home methods, which were profitably adopted in the new lands through which the thirsty warriors marched ; it is hardly surprising, then, to find that the "bush" in some form has been used in many parts of the Continent and in Great Britain, at periods when tokens were more easily interpreted than printed signs. In those countries where education of the masses has made most progress, these interesting relics of former illiteracy have vanished.

In France "cabaretiers" hang before their shops branches of a

variety of vines and trees, those most commonly used are ivy (*lierre*), holly (*houx*), fir (*sapin*), box (*buis*), and mistletoe (*gui*), also straw; the "bush" is called "bouchon" (*bouchon de cabaret*), and this is used metonymically for a tavern:—

Il n'y a dans ce village qu'un mauvais bouchon.

The only legal recognition of the bush that I have encountered is an edict promulgated February, 1415, by the king of France, the "well-beloved" Charles VI.; he announced that the *couronne*, or *cerceau*, should be used only by those who sold wine perfumed with *sauge* (sage) or *romarin* (rosemary).

In Germany the custom seems to be less in vogue, possibly because the Roman legions met with more stubborn resistance at the hands of the Germans than elsewhere, and the inhabitants were less disposed to adopt customs introduced by their conquerors. The bush is now commonly replaced by an arbitrary sign, consisting of a six-pointed star (two intersecting triangles), made of wood or metal, sometimes having a wine-cup rudely painted at the centre. One writer, noticing this, describes it in the following language:—

This widely known pentacle is formed of the union of the luminous with the obscure triangle, and constitutes Solomon's seal in the Kabbala; it is the image of life, also of inebriety exalting the luminous faculties of the soul at the same time that it increases the weaknesses and misery of the body, and is properly used to indicate places devoted to the modern worship of Bacchus.

The use of the leafy bough is referred to by Karl Ferdinand Gutzkow, the popular dramatist:—

In den tannen-bekränzten Wirthshäusern.

The English proverb, "Good wine needs no bush," seems to have no analogue in German. Of course it can be rendered "Guter Wein braucht keinen Kranz," but this mere translation; in Schlegel's version of "As You Like It" it reads, "Dass der guter Wein keines Kranzes bedarf."

The frequent references to the use of the "bush" found in English literature prove that it was formerly more universal than at present; indeed its history can be imperfectly traced *per saltum* through these literary fragments.

The early poet Geoffrey Chaucer wrote:—

A garland hadde he sette upon his hedde
As grete as it were for an Ale-stake.

This designation of ale-stake is also used by Thomas More one hundred and forty years later:—

Set up for a bare signe, as a taverner's bush or tapster's ale-stake.

(Confut. Tindale, 1532.)

Citing the passages in chronological order, we find that the poet George Gascoigne, courtier to Queen Elizabeth, wrote in 1575 :—

Now adays the good wine needeth none ivye garlande.

(Glass of Government.)

— an almost literal translation of the adage of Columella.

From the "Accidens of Armorie," written at the end of the sixteenth century by Gerard Leigh, we take a peculiarly appropriate paragraph. He wrote in 1591 :—

The common saying is that an ivie bush is hanged at the tavern door to declare the wine within, but the nice searchers of curious questions affirme this is the secret cause, for that tree by his native property fashioned into a drinking vessel plainly describeth unto the eye the subtle art of the vintner in mingling licors, which else would lightly deceive the thirsty drinker's taste.

A few years later, 1598, Shakespeare made the old proverb familiar by citing it in the Epilogue to "As You Like It :"—

If it be true that good wine needs no bush, 't is true that a good play needs no epilogue ; yet to good wine they do use good bushes, and good plays prove the better by help of good epilogues.

In the seventeenth century references to the bush are too frequent to demand further quotation.

Like the three balls of the pawnbroker, the parti-colored poles and metallic basins of the barber-surgeons, the bush of the taverner was a trade emblem that took the place of signboards prior to days of popular education ; the knowledge of the alphabet was limited to the few, the articles advertised were intended for the many.

Henry Carrington Bolton.

RECORD OF AMERICAN FOLK-LORE.

NORTH AMERICA.

ALGONKIAN. *Onomatology*. In the "American Anthropologist" (vol. iii. n. s. pp. 669-683) for October-December, 1901, Dr. A. F. Chamberlain treats of the "Significations of Certain Algonquian Animal-Names." The equivalents in various Algonkian dialects of some one hundred names (alphabetically arranged) of mammals, birds, fish, insects, etc., are cited, and the etymologies discussed, the certainties and uncertainties being pointed out, and the correct derivations indicated wherever possible. Only names of such creatures as are native to the environment of the Algonkian peoples are considered in this paper. — Professor Harlan I. Smith's papers in the "American Anthropologist" (vol. iii. n. s. pp. 501-512, 726-736) for July-September and October-December, 1901, a "Summary of the Archæology of Saginaw Valley, Michigan, II.," contain some Algonkian place-names with occasional interpretations. — In the same number (pp. 587, 588) Dr. A. F. Chamberlain discusses the "Etymology of 'Caribou.'" This word is shown to be of Micmac origin and to signify "pawer," — from the animal's habit of shoveling or pawing the snow with its fore legs in its efforts to find the grass upon which it feeds. This Micmac etymology is on the authority of Dr. A. S. Gatschet, and settles, apparently, the origin of this much discussed word. — *Arapaho*. Mr. Walter C. Roe's paper on "An Indian Art," in the "Southern Workman" (vol. xxx. pp. 531-534) for October, 1901, treats in general fashion of the bead-work of the Arapahos, — "the one Indian art worthy of the name that remains to them." This art, partly on account of "the changed conditions of Indian life," and partly by reason of "the unfortunate attitude of hostility to everything distinctively Indian taken by many government officials and missionary workers," has degenerated of late years. The author pleads for the resuscitation of this ancient art. — W. J. Harsha's story "Neatha and the White Man's Bird," in the same periodical (pp. 578-586) for November, contains some Arapaho words and folk-lore items. The tale deals with an Indian's experience with the hen. — *Blackfoot*. To the "American Anthropologist" (vol. iii. n. s. pp. 650-668) for October-December, 1901, Mr. G. B. Grinnell contributes a paper (illustrated by three plates figuring nine lodges) on "The Lodges of the Blackfeet," embodying information obtained during a recent visit to these Indians. The preparation and tanning of the skin-coverings, the new lodge feasts, the sewing, the putting-up the lodge, the painting of the lodge, special ceremonies, origin-legends, symbolism, etc., are treated of. The ancient lodges were

"always made of an even number of skins" (8, 12, 14, 16, 20-30, 32, 34, 38). They were made only of buffalo-cow skins and constructed early in summer or in spring-time. Of the painted lodges we are told that "in a majority of cases the designs or the medicine which belongs to them, or both, have come to the original painter of the lodge through a dream, and where this is the case, it is commonly indicated by the butterfly (*a-pūn'-nī*) cross at the back of the lodge, immediately below the smoke-hole." The myth of the origin of two important lodges is given at pages 658-660, and that of another on page 663. The custom of lodge-painters, for some unexplained reason, is to show the male animal on the south and the female on the north side of the lodge. There is much valuable information in this paper.

ATHAPASCAN. *Déné*. To the "Transactions of the Canadian Institute" (Toronto) Rev. A. G. Morice contributes (vol. vii., 1901, pp. 15-27) a valuable and interesting paper on "Déné Surgery," *résumé*ing the results of his investigations of the surgical practices of these Athapascans of northern British Columbia. Bleeding, burning, blistering, treatment of fractures and deformities, uterine troubles, parturition, cataract, etc., are considered more or less briefly. — *Apache and Navaho*. In the "American Anthropologist" (vol. iii. n. s. pp. 585, 586), Mr. Walter Hough publishes a note on "Apache and Navaho Fire-Making." Among the Navaho, it appears, "general acquaintance with the art of fire-making with the drill has passed away, only medicine-men practising it now." With the White Mountain Apaches fire-making "is refreshingly primitive, being carried on as though the white man had never existed." The Apache and Navaho names for the drill and its parts are given.

CALIFORNIAN. The articles (vol. xiv. pp. 486-496; vol. xv. pp. 38-49) in the "Land of Sunshine," — a translation of Miguel de Costanzo's account of the expedition of 1769, — contain some notes on the Indians, their customs, language, etc. A few words and the numerals of the Santa Barbara Indians are given on page 41. — In the same journal (vol. xv. pp. 223-227), M. C. Frederick writes of "Some Indian Paintings," — in the so-called "Painted Cave" (visited by Hoffman in 1883), on an old Indian trail near Santa Barbara. These paintings in red, white, yellow, and black, are still quite fresh. They include human figures, geometrical designs of various sorts, tree-forms, etc. Legend attributes them to a peace-making between the Santa Barbara and Santa Ynez Indians. Three text-illustrations are given. — To "Man" (London, 1901), Mr. O. M. Dalton contributes (pp. 23, 24) a "Note on a Specimen of Basket-Work from California recently acquired by the British Museum." On one side are animal, and on the other human figures.

KIOWA. In the "Southern Workman (vol. xxx. pp. 501-504) for September, 1901, Mr. James Mooney writes briefly of "Indian Shield Heraldry," with special reference to the Kiowas. The shield is the warrior's most precious possession, and the details of its decoration and ornamentation are the inspiration of his vigil-dreams. The color and decoration of the shield are symbolic, and every shield has its origin myth. Thirty years ago the Kiowa counted some two hundred shields, — "in 1892, only six remained. Of these I have secured three for the National Museum, two are owned by private parties, and only one is now with the tribe."

OTOMI. *Mazahua*. Dr. K. Sapper's brief article, "Ein Bilder-katechismus der Mazahua," in "Globus" (vol. lxxx. pp. 125, 126) is a *résumé* of the paper of Dr. N. León in the "American Anthropologist" (vol. ii. n. s. pp. 722-740), with reproduction of the hieroglyphic Pater Noster, Ave, and Credo.

SALISHAN. *Shushwap*. With the title "The Oberammergau of the Far West," the "Toronto Globe" publishes, in its issue for March 1, 1902, a brief illustrated account of the presentation in June, 1901, first at the little Indian village of Skwa on the Lower Fraser in southern British Columbia of a version of the Passion Play by the Shushwap Indians, and again two weeks later at Kamloops, B. C. The last was attended by a large concourse of Indians. The success is said to have been such that "it is likely that the Indians of British Columbia will annually repeat these representations." This Indian Passion Play was the outcome of the efforts of Fathers de Jeune and Chirouse, the latter acting as director of the ceremonies. — *Sk'qō'mic*. Mr. C. Hill-Tout's "Notes on the Sk'qō'mic" in the "Report of the British Association (Bradford Meeting, 1900) for the Advancement of Science" (pp. 472-547), is really an extended ethnographical and ethnological account of this Salishan people. Tribal names, social organization, mortuary, birth, and pregnancy customs, marriage, naming, and puberty customs, houses and contents, dress, tattooing and painting, games, dances, potlatches, wars, food, physical characteristics, archæology, linguistics (pp. 495-518 contain brief grammatical sketch and vocabulary), folk-lore (pp. 518-549 contain the English text of thirteen myths and tales) are some of the topics considered. This article contains many new facts concerning a people first visited by Captain Vancouver in 1792, of whom Mr. Hill-Tout observes "they are probably the most industrious and orderly band of Indians in the whole Province, and reflect great credit upon the Roman Mission established in their midst." Their industry and thrift were noticed by Captain Vancouver. The social organization of the Sk'qō'mic has been very much broken up by missionary and white influence. In the matter of puberty customs "it

would seem that no two girls necessarily follow the same procedure." These Indians had also "a custom of 'bringing out' a girl, not altogether unlike the custom among ourselves." Concerning the Sk·qō'mic language we learn that "colloquialisms and 'slangey' phrases are quite common, and these are active factors of change in the Sk·qō'mic language as in others." The author is of opinion also that "precisely the same laws prevail in the speech of unlettered peoples like the Sk·qō'mic as in the language of cultivated and literary stocks." In his grammatical notes Mr. Hill-Tout has sought to record the "classic forms." The folk-tales treat of the deeds and adventures of "Qais, the transformers," twins, the shaman's daughters, the serpent-slayer, the deserted youth, the chief's daughter, the copper-man, the raven, the skunk and the mink, the rain-man, the witch-giantess, the beaver, etc. In the last tale called "Wild Men Story," contrary to the ingenious theory of Horatio Hale, the Sk·qō'mic say of the descendants of an outcast couple, "though living in a wild state, without proper tools or other utensils, they never forgot their mother's speech, but always conversed together in Sk·qō'mic." — "Among the Skokomish Indians," by Lida W. Quimby, in the "Southern Workman" (vol. xxx. pp. 511-513) for September, 1901, treats of domestic life, funerals, weddings, etc. Here the husband gives a "potlatch" on the death of his wife. The "old Indians" are said to prefer being married by a white preacher.

SERI. Dr. W. J. McGee's "The Wildest Tribe in North America, Seri and the Seris," in the "Land of Sunshine" (vol. xiv. pp. 364-376, 463-474), is based upon his detailed account of these interesting "savages" in the sixteenth Annual Report of the Bureau of American Ethnology.

SIOUAN. *Dakota*. Under the title "Aus dem Bekenntnissen eines Dakota-Medizinmannes," Father A. Perrig, a missionary among the Sioux, publishes in "Globus" (vol. lxxx., 1901, pp. 128-130) a German version of the "confession," made in his native language, of a "medicine-man" of the Dakotas. The sweat-bath procedure, dream-interpretation, preparation and use of poison, etc., are briefly noted. — *Ogalala*. In the "Southern Workman" (vol. xxx., 1901, pp. 646-649), Annie B. Scoville writes of "Ogalala Day Schools." The day school introduced by the whites has to fight against the Indian "dance-house." This "Indian Omaha," as the author styles it, "is school and church, the centre of social and public life for the Pagan party."

UTO-AZTECAN. *Mexican*. In the "Análes do Museo Nacional de México" (1901; Gramaticas, ii. 109-124, 125-140) the publication of Father J. de Carranza's "Arte de la lengua Mexicana" is continued. — In the same journal (vol. vii. pp. 129-132) the conclud-

ing part of an anonymous MS. in Nahuatl from the Chavero collection is published, and A. Chavero has the last part of his article on "La piedra del sol," which treats of the signs *tecpatl*, *quiahuitl*, and *xochitl*. — The same volume contains three essays of J. F. Ramirez : "Apuntes de la cronología de Sahagun" (pp. 137-160, 161-166), "Cronología de Boturini" (pp. 167-194), and "Estudio sobre las particulas nahuas" (pp. 195, 196), all from unpublished MSS. in the Chavero collection. The first (concluding section) treats of Sahagun's chronology, — calendar, feasts, superstitions, lucky and unlucky days, etc. The second discusses the calendar and its origin, the seasons and cardinal points and their symbolism, deities, etc., time-divisions, periods, etc., and their symbolism, — at pp. 183-194 extracts are given from Boturini's "Historia General" dealing with Nahua chronology. The last (first part of essay) is concerned with the particle *a* to *ach*. — In "Globus" (vol. lxxx., 1901, pp. 223-226), under the title "Zwei hervorragende Stücke der altmexikanischen Sammlung der Christy Collection in London," Dr. E. Seler treats (with eight text-figures) of the specimen known as Humboldt's "Aztec priestess," and a stone mask of the god Xipe now in the Christy Collection, London. According to Dr. Seler the "Aztec priestess is Chalchuihtlicue, the goddess of water. The mask probably came from Teotlican del Camino, where was once a great centre of worship of the vegetation-god Xipe. — Hopi. Professor J. Walter Fewkes's article on "The Lesser New-Fire Ceremony at Walpi," published in the "American Anthropologist" (vol. iii. n. s. pp. 438-453) for July-September, 1901, is illustrated with two plates, one of which reproduces native figures of Sumaikoli, Kawikoli, and Yaya priests. After a brief introduction the Yaya priests, the Sumaikoli ceremony and secret rites, the public exhibition of Sumaikoli, etc., are treated of. The Sumaikoli, or "lesser new-fire ceremony" of the Hopi Indians, is "a fire festival of the Yaya, or Fire-priests, in which fire is ceremonially kindled with secret rite, and masked beings sometimes appear in public." This ceremony probably came to Walpi from Zuñi, the Rio Grande Pueblos, or Hano. It is primarily a prayer for the germination of life (for rain and other blessings also), and the special gods "worshipped" are the Germ-father and the Germ-mother, — we have here a recognition and exaltation of the dualism of sex in nature. The mixed character of the Hopi is seen in the different god-names, which, however, have followed the general laws of unification of conceptions. According to Dr. Fewkes, "the keynote of primitive religion is sympathetic magic," and "by the symbolic act, of kindling new fire, the Hopi priest believes that he can cause the gods to make corn germinate."

CENTRAL AMERICA.

MAYAN. *Maya*. In his discussion of "Der Mayagott des Jahres-schlusses" in "Globus" (vol. lxxx., 1901, pp. 189-192), Dr. E. Förstemann concludes that the Maya deity of the year-end, called *Mam* (*i. e.* "grandfather") is represented by an old bald-headed man sitting, or leaning upon a staff. The *nayebab*, or five end-days of the Maya year and the deities corresponding to them in the Codices (the Dresdensis especially) are treated of. The article is illustrated with six text-figures. — In the "Zeitschrift für Ethnologie" (vol. xxxiii., 1901, pp. 101-126) Professor E. Seler discusses in detail "Die Cedra-Holzplatten von Tikal im Museum zu Basel." The wooden (*cedrela*?) plates from Tikal now in the Basel Museum contain hieroglyphic carvings which are "among the best specimens of Maya art." The glyphs of the Tikal plates are compared with the figures on the monuments of Palenque, Copan, etc., and the development of the sign for "eve" treated of in particular. The article is illustrated with twenty-seven text-figures. — To the "American Anthropologist" (vol. iii. n. s. pp. 697-700) for October-December, 1901, Mr. C. P. Bowditch contributes a brief paper "On the Age of Maya Ruins." Among the conclusions reached is "the fact that Piedras Negras, Copan, Palenque, and Quirigua flourished contemporaneously for at least a part of their existence." The date of Chichen Itza is "later than any of the dates found above." — *Kekchi*. In his article on "Speise und Trank der Kekchi Indianer," published in "Globus" (vol. lxxx., 1901, pp. 259-263), Dr. Karl Sapper gives a detailed account of the food and drink of the Kekchi Indians of Guatemala. The chief portion of the paper is concerned with the food and drinks obtained from maize. The foods of vegetable origin other than maize, fruits, etc., are also discussed. These Indians, curiously enough, are said to boil, but never to roast hens and turkeys. Dr. Sapper points out that the native American and pre-Columbian cacao is being gradually driven out of use by coffee. The Indian names of the articles of food and drink are given. Animal foods are comparatively rare.

SOUTH AMERICA.

ARAUCANIAN. In the "Análes de la Universidad" (Santiago de Chile) Dr. T. Guevara continues (vol. cviii.-cix. pp. 1057-1097; cix.-cx. 123-187, 197-282) his "Historia de la civilizacion de Araucanía," treating in detail of the third general rising and the Indians and the events in Chile from 1610 to the end of the century, and of the fourth and fifth risings which occurred in 1723 and 1766.

BOTOCUDO. In "Globus" (vol. lxxx., 1901, pp. 242, 243), F.

Schultze writes briefly of "Die erste ethnographische Skizze über die Botokuden in deutscher Sprache." The first sketch in German of the Botocudo Indians is contained in a translation by Ruchamer (1508) of an Italian rendering of the Portuguese account of the voyage of Cabral. The Portuguese explorer, who saw them in 1500, before contact with European culture, described them as "merry, peaceable, and kindly savages."

COLOMBIA. Of Mr. F. C. Nicholas's interesting paper on "The Aborigines of the Province of Santa Marta, Colombia," in the "American Anthropologist" (vol. iii. pp. 606-649) for October-December, 1901, pages 607-636 are occupied by a translation of portions of Father de la Rosa's "Floresta de la Santa Iglesia Catedral de la Ciudad de Santa Marta," written in 1739. The rest of the article deals with recent observations. Personal appearance, food, dress and ornament, occupations, childbirth, feasts, disease and death, weapons, medicine, fights, chiefs, vendetta, games, puberty-fasts, inheritance, burial customs, etc., are treated of among the various tribes of this region, the Aurohuacos; Pintados, Chimiles, and Alcoholados; Orejones; Acanayutos; Pampanillas; Tupe; Motilones; Guagiro (Goajira); Cocinas. The Aurohuacos "hold it an honorable death to hang themselves, and a sick person will do so on losing hope of health." They believe that "a child conceived during the night will be born blind," hence do not live together as man and wife in the dark. Much other curious information is vouchsafed by the worthy Father concerning other tribes as well. He proposed, *e. g.*, to call the Goajiras "Chinch-bugs (*Chinchcs*) from their likeness to the chinch-bug that can hide in the smallest places." Among the Goajiras in the time of Father de la Rosa "the game of ball was much used, because with it they advance the exercise of the arrow [the ball is tossed into the air and shot at], thus giving them strength for battle." They have also "various customs, which for obscenity cannot be written." With the exception of the Goajiras and Motilones the Indian tribes described by Father de la Rosa have almost entirely disappeared. These two, however, "are said to be rapidly increasing in the wild fastnesses of their country of the Painted Andes." The following fact is recorded concerning the Aurohuacos, of whom some remnants still exist in the Sierra Nevada: "A small boy, living near their country, who had been among them, and could imitate anything, because of very sharp memory, was beginning to be held in some reverence, and was known as *Mama Pelu* [*mama* = 'chief and shaman in one'], hence by this time he may have acquired great influence among the Indians." The marriage customs of these Indians are very curious. Their objection to taking medicine and their belief that "all sick-

ness is a punishment for sin " have a modern counterpart. The account of the prophet Tach (at pp. 641-644), Mr. Nicholas thinks, is the reflection of missionary teaching. Among the Goajiras the author detected "a type almost Roman." They are said even now to practice cannibalism occasionally. They have never been really conquered by the whites. The Motilones seem to be of Carib stock, the Goajiras of Arawak affinity.

OTOMACO. In the "Sitzungsberichte der anthropologischen Gesellschaft in Wien" (1900, p. 205), J. V. Zehsko has a note "Einige weitere Nachträge zur Geophagic," treating of earth-eating by the Otomaco Indians of Venezuela and the half-breeds about Urbana.

GENERAL.

ARROWS. To the "American Anthropologist" (vol. iii. n. s. 431-437) for July-September, 1901, Mr. Charles C. Willoughby contributes an article (with one plate and three text-figures) on "Antler-pointed Arrows of the Southeastern Indians." The arrows considered belonged in all probability to some of the southern Algonkian tribes or some of the neighboring Siouan or other stocks.—Professor Thomas Wilson's article (Ibid. pp. 513-531) on "Arrow Wounds" contains some notes on Indian arrows, their extraction, etc.

BASKETRY. In the "Southern Workman" (vol. xxx. pp. 439-448) for August, 1901, Mr. G. W. James has a general illustrated article on "The Art of Indian Basketry." Says the author of the Navahos: "Until quite recently it was denied that the Navahos were basket-makers, yet I have found them at the work of weaving baskets, and now have several baskets made by them." But the *tusjels*, or water bottles, of the Navahos are made by the Paiutes.

BIBLIOGRAPHY. In the "American Anthropologist" (vol. iii. n. s. 532-541) for July-September, 1901, Professor M. H. Saville publishes "Mexican Codices — A List of Recent Reproductions." Of the reproductions of codices here enumerated, which have been published during the years 1885-1901, the great majority are of Nahuatl origin or connections, and the appearance of some of the best of them in their new form is due to the generosity of the Duc de Loubat. Since the article of Mr. Saville was printed, the Codex Nuttall has been issued by the Peabody Museum, and two other codices are about to appear in Florence and in Mexico respectively. Of the pre-Columbian Codices formerly published by Lord Kingsborough, six, we learn, still remain to be brought out in exact facsimile. During the past six years there has been a notable impulse given to the study of the hieroglyphics and palæography of ancient America.

BONE-PAINTING. Pages 714-725 of Dr. A. Hrdlicka's article on "A Painted Skeleton from Northern Mexico, with Notes on Bone-Painting among the American Aborigines," in the "American Anthropologist" (vol. iii. n. s. pp. 701-725) for October-December, 1901, treat of "painting on human bones in America" and the significance of bone-painting. Stained or painted bones are reported from so many sections of the continent that "on the whole it seems that one or another use of red pigment, particularly ochre, has been quite general in the funerary rites of the American Indians." According to the author, "bone-painting among the American aborigines seems most probably to be a development of the custom of painting the corpse, just as the latter is an extension of the custom of painting the living." Reverence, soul-preservation, defensive mimicry on the journey to the other world, preservation of the bones, etc., are some of the theories suggested or practices in vogue concerning bone-painting.

CHARACTER. The general character of the Indian and its expression in his life and institutions are discussed in the paper of A. L. Benedict, "Has the Indian been misjudged?" in the "International Journal of Ethics" (vol. xii. pp. 99-113) for March, 1901.

DRILLING. Mr. W. J. Wintenberg's paper on "Drills and Drilling Methods of the Canadian Indians," published in the "Reliquary" (London, 1901, vol. viii. pp. 262-266), discusses briefly, with twenty-two text-figures, the methods (pump-drills, stemmed drills, double-pointed drills, etc.) of drilling stone in use among the Indians of the Province of Ontario.

POTTERY. In the "American Anthropologist" (vol. iii. n. s. 397-403) for July-September, 1901, discusses (with three plates) the "Use of Textiles in Pottery Making and Embellishment," with particular reference to the southern Appalachian region.

A. F. C. and I. C. C.

THE LEGEND OF THE HOLY GRAIL.

VII.

THE GRAIL AND GLASTONBURY.

My articles on this legend (vol. x., 1897, Nos. 37, 38, 39; vol. xi., 1898, No. 40; vol. xii., 1899, Nos. 46, 47) require an afterword; appended notes relate to earlier papers of the series.

The treatise on the Church of Glastonbury, attributed to William of Malmesbury, recites that Philip the Apostle sent to Britain twelve disciples, over whom he placed his friend Joseph of Arimathia (Arimathæa); the twelve preach the gospel, and arrive at Glastonbury, an outlying and swamp-surrounded island (cultivable lands in Somerset were so called), known as Iniswitrin or Insula Avalloniæ; here they live as hermits, and build the first church of Saint Mary. The author also ascribes the settlement of the place to twelve brothers from the north.

Robert de Boron mentions twelve brothers, nephews of Joseph of Arimathia, of whom one is a priest and missionary; these proceed to the Vales of Avalon, a wilderness in the west.

In the year 1191, the bones of King Arthur were exhumed at Glastonbury. It has been suggested that only from this date had the place been identified with Avalon, passages to that effect contained in "*De Antiquitate*" being interpolations. On the other hand, recent criticism has defended the genuineness of these mentions, as written by William about 1135. The results of my own inquiry (elsewhere to be presented) have convinced me that the former opinion is correct, and that the extant text of "*De Antiquitate*" represents a very much expanded and altered recast of 1191; before that date no one had dreamed of Joseph as a British evangelist, or of Avalon as anything else than a fairy isle. If this be so, the Avalon of Robert (contrary to my former opinion) is Glastonbury.

The earliest work of the cycle, the *Perceval* of Crestien, is no story of the Grail; the dish belongs to an episode originally incidental, which, as often happens in romantic evolution, has set up an independent development. The true inventor of the tale was Robert, whose imaginative romance was based on suggestions supplied by "*De Antiquitate*," apocryphal literature relating to Joseph of Arimathia, and the *Perceval*; its subsequent history of the legend, completed in a few decades, consists of successive and fanciful concordances of Robert and Crestien.

NOTES.

Recent critical literature. The French poetry of the cycle is examined by G. Gröber, *Grundriss der romanischer Philologie*, ii. 1, 3, 1898, pp. 500-510, 521-523; he supposes both Crestien and Robert to have used the book of Count Philip, a Latin work composed in England.

A perusal of the book of E. Wechssler, *Die Sage vom Heiligen Gral*, has not changed any of the opinions expressed in these papers; Wechssler thinks the supposititious book to have been written by Welshmen.

The origin of the legend has lately been discussed by A. N. Wesselofsky, *Zur Frage über die Heimath vom Heiligen Gral*, in *Archiv für Slavische Philologie*, xxxii. 1901, 321-385. He refers the romances to oriental sources, assuming two variant forms of the history, used respectively by Robert and the author of the so-called Grand St. Graal. No fragment of any similar oriental composition can be adduced; the argument, purely hypothetical, is in a measure based on etymologies regulated by concordances of sound.

Perceval. (I.) The prologue is vulgar nonsense in method, matter, and style heaven-removed from Crestien. The pointless parallel between Philip and Alexander is founded only on the rhyme, *Alexandres-Flandres*. The statement that the poet merely rhymed material transmitted by the patron is verbally (and stupidly) imitated after the pleasing opening lines of the Charete, in which Crestien had made a similar assertion in regard to Marie of Champagne; that the *trouvère* worked for Philip is borrowed from Mennequier (who, however, probably only affirmed that Crestien had written in the time, not in the name, of the count), see Potvin, vi. 157. *Galois*, in the sense of rude, rustic, compare Tristan, ed. Michel, i. 223. *Graal*, dish, is a common romance word, see Potvin, 16761, and Godefroi, Dictionary. The derivation is probably from *crates*; *gradale*, Ducange; the original meaning seems to have been basket, Wesselofsky, *op. cit.*, 337.

Robert de Boron. (II.) The text, both of the verse and prose, has Avaron (*vaus d'Avaron*); but that the form is only a scribal error for Avalon is clear from the play of words, l. 3351 (see the prose), with *avalant*. Compare, also, Higden, Polychronicon, v. 332, where Arthur is said to be buried *in valle Avalloniæ juxta Glastoniam*. Wesselofsky, p. 343, derives Avaron from the Syrian word *hevārā*, white; an unfortunate example of etymologizing method. The epilogist says that missing sections of the tale will be lost unless he finds time to treat them; this is a confession that the pretended book of the Grail (assumed according to the usual mediæval fiction) has no existence outside of his inner consciousness.

Second continuator. (III.) Gröber thinks Gaucher earlier than the Gawain continuator; comparison of passages relating to the Black Hand, Potvin, 19926, 24470, will give an opposite result.

Pellesvaus. (IV.) The abstract needs correction. The car accompanied by the damsels is laden with heads of knights who have perished because of Perceval's failure to put the question. Perceval's father is cousin of Lancelot's father, Ban of Benoyc, p. 107; the name shows that the late writer knew the prose Lancelot. The Grail varies through five forms of manifestation, the last being a chalice, p. 250.

William Wells Newell.

THIRTEENTH ANNUAL MEETING OF THE AMERICAN FOLK-LORE SOCIETY.

TOGETHER with the American Society of Naturalists and Affiliated Societies, the American Folk-Lore Society met in Chicago, Ill., December 31, 1901, and January 1 and 2, 1902.

On Tuesday, December 31, the Societies met in Kent Theatre, University of Chicago, at 8 P. M. An address of welcome was given by President W. R. Harper. A lecture was read by Dr. L. O. Howard, the subject being "International Work with Beneficial Insects."

At 9.30 P. M., in the President's house, a reception was given to all the Societies by President Harper.

On Wednesday, January 1, the Society met for business in the Field Columbian Museum, at 10 A. M., the President, Prof. Frank Russell, in the chair.

The Secretary presented the report of the Council.

The membership of the Society, at the end of 1901, was as follows: Honorary members, 15; life members, 12; annual members, 325; libraries subscribing, 77; total, 429.

During the year no additional volume of the *Memoirs of the American Folk-Lore Society* has been issued. Members who have subscribed to the Publication Fund for 1901 will, of course, be entitled to the next volume, which is expected to appear in the course of the year 1902. This will form the eighth volume of the *Memoirs*, and will be entitled, "Maryland Folk-Lore," being a collection which for several years the Baltimore Folk-Lore Society has been engaged in making, and which the same Society is now preparing for publication. It is intended to follow this, in 1903, by volume ix., in which will be published a Mexican Miracle Play, as annually performed in Mexico, edited by Prof. Frederick Starr.

The increase of membership of the Society is much to be desired; as the easiest means for accomplishing such purpose, is recommended the formation of local branches or groups for the study and collection of traditional material. It is hoped that during the current year some progress may be made in this direction.

During the year 1901 the *Journal of American Folk-Lore* has reached its thirteenth volume, under the editorship of Prof. A. F. Chamberlain; the policy of the *Journal* and its character as a repository of hitherto unpublished traditional matter, and as a guide to the study of American aboriginal and other folk-lore, has undergone no change.

The Report of the Treasurer from December 28, 1900, to December 30, 1901, is herewith presented :—

RECEIPTS.

Balance from last statement	\$1435.47
Subscriptions to Publication Fund	155.00
Sale of Memoirs through Houghton, Mifflin & Co.	145.38
Sale of Journals through Secretary	39.00
Sale of Memoirs through Secretary	23.00
Sale through Treasurer to Field Columbian Museum, Journals	29.70
Life membership, Fred. W. Lehmann	50.00
Annual fees	987.00
Postage35
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	\$2864.90

DISBURSEMENTS.

H. O. Houghton & Co., for manufacturing Journal, No. 51	\$223.05
H. O. Houghton & Co., for manufacturing Journal, No. 52	255.92
H. O. Houghton & Co., for manufacturing Journal, No. 53	208.93
H. O. Houghton & Co., for manufacturing Journal, No. 54	192.83
E. W. Wheeler, printer, Cambridge, Mass.	54.35
To local branches, E. Remick, Treasurer, Boston, Mass.	29.00
To local branches, M. L. Fernald, Cambridge, Mass.	15.00
To local branches, Mrs. A. D. McLeod, Cincinnati, Ohio	12.50
Second National Bank, New York, N. Y., collection of checks	5.00
	<hr/>
	\$996.58
Balance to new account, December 30, 1891	1868.32
	<hr/>
	\$2864.90

Note. According to a vote of the Council, an annual concession of fifty cents for each member is allowed to local societies having over twenty-five members.

No nominations for officers having been received by the Permanent Secretary, as provided by the Rules, nominations of the Council were announced, and the Secretary was instructed to cast a ballot for officers for the year 1902, as follows :—

PRESIDENT, Prof. George A. Dorsey, Field Columbian Museum, Chicago, Ill.

FIRST VICE-PRESIDENT, Dr. J. Walter Fewkes, Bureau of Ethnology, Washington, D. C.

SECOND VICE-PRESIDENT, Mr. James Mooney, Bureau of Ethnology, Washington, D. C.

COUNCILLORS (for three years), Prof. Livingston Farrand, Columbia University, New York, N. Y. ; Prof. Frederick Starr, University of Chicago, Chicago, Ill. ; Dr. J. H. Woods, Harvard University, Boston, Mass.

The Permanent Secretary was given authority to arrange the time and place of the next Annual Meeting, in conjunction with the American Society of Naturalists and Affiliated Societies.

The business being concluded, the Society proceeded to the reading of papers on the programme, which was as follows : —

The Vintner's Bush, H. CARRINGTON BOLTON, Washington, D. C.

Notes of Cree Folk-Lore, ALEXANDER FRANCIS CHAMBERLAIN, Worcester, Mass.

Work accomplished in the study of American-Indian Folk-Lore, ALEXANDER FRANCIS CHAMBERLAIN, Worcester, Mass.

A Creole Ball Game, STEWART CULIN, Philadelphia, Pa.

Some Aspects of Maidu Mythology, ROLAND B. DIXON, Cambridge, Mass.

Notes on the Cheyenne Sun-Dance (with Stereopticon Illustrations), GEORGE A. DORSEY, Chicago, Ill.

Sun-god Personations among the Hopi, J. WALTER FEWKES, Washington, D. C.

Orenda, a Definition of Religion, J. N. B. HEWITT, Washington, D. C.

A Myth from Indian Tribes of the San Joaquin Valley, JOHN WILLS NAPIER HUDSON, Chicago, Ill.

Customs and Rites concerning the Dead among the Sauks and Foxes, WILLIAM JONES, New York, N. Y.

On the Collection of Early English-American Songs and Song-Games, WILLIAM WELLS NEWELL, Cambridge, Mass.

Exhibit of Bahos (from the Ruins of Walpi), CHARLES L. OWEN, Chicago, Ill.

Legend of Bantugan, National Hero of the Moros of Mindanao, R. S. PORTER, Chicago, Ill. (now serving in the Philippine Islands).

"Know, then, Thyself" (Presidential Address), FRANK RUSSELL, Cambridge, Mass.

Symbolism of Crow Indians, R. S. SIMMS, Chicago, Ill.

The Tastoanes, FREDERICK STARR, Chicago, Ill.

The Annual Discussion was held at Kent Theatre, Wednesday, 3 P. M. Subject, "The Relation of the American Society of Naturalists to other Scientific Societies."

The Annual Dinner took place at the Auditorium Hotel, Wednesday, 7 P. M. An Address was delivered by Prof. William T. Sedgwick, President of the American Society of Naturalists.

The Societies meeting with the American Society of Naturalists are : The American Morphological Society, The Association of American Anatomists, The American Physiological Society, The American Psychological Society, The Western Philosophical Association, The Society of American Bacteriologists, Section H, An-

thropology, of the American Association for the Advancement of Science, The American Folk-Lore Society.

A resolution was adopted expressing the thanks of the American Folk-Lore Society to the University of Chicago, the Field Columbian Museum, and the Quadrangle Club of Chicago.

Committees of the Council for 1902 are as follows : —

On Publication : Dr. Franz Boas, Prof. Frank Russell, Prof. Frederick Starr, the President and Secretary.

On Local Societies : The Presiding Officer of each Local Branch, with the President and Secretary.

On Music (continued) : Dr. Franz Boas, New York, N. Y. ; Mrs. W. R. Bullock, Baltimore, Md. ; Mrs. Otto B. Cole, Boston, Mass. ; Miss Alice C. Fletcher, Washington, D. C. ; Mr. Henry E. Krehbiel, New York, N. Y.

NOTES AND QUERIES.

NOTES OF CREE FOLK-LORE. — The Crees, or Nehiyawok (probably "real men," "men par excellence"), as they call themselves, are the characteristic Algonkins of the Canadian northwest, extending from Labrador to the Rocky Mountains, and from Lake Superior to the far north. They are also one of the most numerous of the Indian tribes now existing, while their language is to the great northwest what French once was for civilized Europe, and is looked upon by some authorities as being perhaps the oldest representative of the Algonkian linguistic stock.

The items of folk-lore recorded here are extracted from the "Dictionnaire de la Langue Crise" (Montréal, 1874) by Father Albert Lacombe, a most valuable and interesting book. The words are arranged where they belong in the Cree-French part of the Dictionary with page indication.

1. *Atayokkan*. This word, besides its etymological meaning of "tale, fable," signifies also "the fabulous genii, or what one might call the gods of the Indians" (p. 316). *Atayokkan* is derived from *âtayokkew*, "to tell stories," whose remoter origin is perhaps from the radical *ât*, "to renew," "to do again." The corresponding Ojibwa *atisokan* seems limited to the meaning of "fable, tale, story."

2. *Ayamittâkusiw*, "to talk, preach" (p. 321). This word is used only of the sorcerers, or shamans, when making their harangues before performing their "medicine." According to Lacombe, this word cannot be applied to the Christian priest, but only to the "medicine-man." Nevertheless this word and the Cree term for "Christian" ultimately come from the same radical, *ayami*, "to speak."

3. *Kâkikekkamik* (p. 363). The name of "the first man in the Indian legends." This word signifies, literally, "always earth," being derived from *kâkike*, "always," and the suffix-radical, *kamik*, "earth."

4. *Kâmâtjiwaham* (p. 366), "to sing the song of triumph." This expression is employed only when "returning from a battle, the Indians dance and sing, holding their scalp-trophies in their hands." The song of triumph itself is *kâmâtjiwahigan*.

5. *Kâskipitâgan* (p. 373), "bag of skin, in which the shaman puts his medicine. The word is derived, with the suffix *-kan*, "instrument" from *kâskipitew*, "to close hermetically" (e. g. a bag by means of a string), the remoter origin of which is from the radical *kâsk*, "to close, shut." At present the name *kâskipitâgan* is also applied to a metal tobacco-box.

6. *Kwâsihew* (p. 379), "to steal a woman for the purpose of marrying her." The act of wife-stealing is *kwâsihiwewin*.

7. *Kweskusiw* (p. 388), "to whistle." The Indians believe that the spirits of the dead "whistle" at night.

8. *Kihikusimow* (p. 389), "to fast." This is the term employed to designate "the fasts which the heathen Indians carry out on a high hill, trying to sleep, in order to obtain from their manitous mysterious dreams." The "fast" itself is *kihikusimowin*.

9. *Kiskitâsis* (p. 406). This term, which signifies literally "little leggings," is sometimes applied to women, because their leggings are shorter than those of the men. The word is derived from *kisk*, "short," and *mitâs*, "leggings."

10. *Kosâbattam* (p. 422), "to make medicine (practise sorcery, — faire la jonglerie)." The action itself is *kosâbattamowin*, and the place where it is carried on (la jonglerie) *kosâbatchigan*.

11. *Kutchiw* (p. 425). "to try." This word is employed with respect to the superstitious procedures in which "the Indians try to do wonderful things, to impose upon people." The action itself is *kutchiwîn*.

12. *Mânâtjittowok* (p. 435), "they do not speak to each other." This word is used of the son-in-law and mother-in-law, whom custom forbids speaking to each other. The action in question is *manâtjimâgan*. The ultimate radical of these words is *mana*, "to take care, be circumspect."

13. *Mâwikkâsiwew* (p. 447), "to weep for the dead." An Indian, desirous of getting up a war-party, weeps for their relatives killed by the enemy in the presence of the warriors. The action itself is *mâwikkâsiwewin*. The radical of these words is *mâturw*, "to weep."

14. *Nanâtaweyimow* (p. 479), "to doctor in the old superstitious fashion." The action itself is *nanâtaweyimowin*, and the "doctor," *nanâtawihiwewiyinîw*; "the remedy, cure," *nanâtawihuwîn*. From the same root (*nanâtawihuw*, "to administer remedies, doctor") comes the word for "sacrament," *ayamihewi-nanâtawihuwîn*, "religion medicine."

15. *Nuyatchigan* (p. 489). This word, which usually signifies a "burden," from the radical *nayew* ("to carry on the back"), is applied also to "a small piece of cloth which the Indians carry on their backs, containing some remains (hair, pieces of clothes) of their dead relatives."

16. *Nipâkwesimowin* (p. 498). This name (derived from *nipâkwesimow*, "to be very thirsty while dancing") is applied to a "grand festival of the heathen Indians, who, for three or four days, keep on dancing without drinking or eating."

17. *Nipiskew* (p. 500), "to blow." This word is used of part of the "magic" of the "medicine-man," which consists in "blowing" upon the sick; they make believe that they thereby extract from the body of the patient all sorts of things, — bits of bone, iron, etc. The operation itself, which is accompanied by blowing and singing, is *nipiskewin*.

18. *Oywâtchikewin* (p. 524), "prediction of the future according to certain bodily sensations." The corresponding verb is *oywâtchikew*, "to have sensations which indicate the future," — a simpler verb is *oywâstuwew*, "he predicts on him."

19. *Pâkkak*, or *pâkkakkus* (p. 531), "an imaginary being having only skin and bones, that whistles and cries during the night to frighten the living."

20. *Pâwâgan* (p. 545), "dream, spirit of dreams." The verb is *pâwâmiw*, "to dream."

21. *Pittâhamâwew* (p. 569), "to send any one some tobacco as a peace-offering, or as a message on matters of importance." The ultimate radical

is *pittwaw*, which itself is a derivative from the simpler root *pitt*, "to penetrate."

22. *Piyesiw*, or (less common) *piyaw* (p. 575), "the thunder-bird."

23. *Sâkitow* (p. 579), "to speak in public." This expression is used in speaking of the occasions when "an Indian goes out, and (standing, walking, or on horseback) proclaims in a loud voice news, announcements," etc. The ultimate radical is *sâk*, "to appear, to come out." The action itself is *sâkitowin*, and from the same root is derived *sâkitowiyiniw*, "herald," — literally "harangue man."

24. *Sisikwan* (p. 596), "rattle." A little skin bag, containing stones or the like, which is shaken in cadence during conjurations.

25. *Tchipayak nimihituwok* (p. 627), "the Aurora borealis appears," — literally, "the dead are dancing."

26. *Tchipâkkotchikerwin* (p. 627), "feast of the dead," — a festival of these Indians in honor of the dead. The corresponding verb is *tchipâkkohew*.

27. *Wâpanow* (635), "a sort of sorcerer (shaman)." The corresponding noun is *wâpanowin*, "sorcery." These words are derived from *wâpan*, "dawn, day." The corresponding term in Ojibwa is *wabano*.

28. *Wâpêkinigan* (p. 636), "the tobacco (wrapped in a white skin, or a piece of cloth) sent with messages." This tobacco is sent with all embassies, and is smoked in council or rejected, according as peace is accepted, or the proposals declined.

29. *Wisakketjâk* (p. 653). A figure in Cree mythology of great importance. To this man (or deity) the Indians "attribute a supernatural power and the performance of a vast number of tricks and foolish actions." He is also looked upon as "the principal deity and the creator of peoples." He corresponds to the *Nenâboj* of the Saulteur Ojibwa and the *Nâpiw* of the Blackfeet. From his name is derived the term *wisakketjâkow*, "to deceive, cheat."

30. *Jâkki* (p. 659). The equivalent in stories, etc., of our "once upon a time."

Alexander F. Chamberlain.

ABENAKI WITCHCRAFT STORY. — The following version of the story published in this Journal (vol. xiv. p. 160) has been received from Mrs. E. W. Deming, of New York, who obtained it from Mrs. Tahamont, the mother of the other relator: —

A man and his wife had gone out to hunt. They had been gone almost a year, and, as they had been very successful, decided to return to their home, and tell of their fortune.

They were only one day from their home, when they chanced upon a mud lodge way back in the woods. They walked in and found the lodge empty, so the husband told his wife they would remain there for the night. "No," said the wife, "see up on that shelf, it is a dead body, and I would rather travel on, for it may be a witch (*mă-dowl-ă-noo*), we had better go on farther."

"We will stop," answered the man, "night will overtake us soon, and we must camp."

The woman was afraid, for she did not like to stay with the dead.

After having eaten their evening meal, the husband told his wife to lie down and sleep, for they would have to start early on the next light (day). Because she was afraid, the woman laid her baby between them, and soon they were all asleep.

In the night the woman awakened. She was very much frightened, for she heard what sounded like some one striking his teeth together. "Chaunch! chaunch! chaunch!"

"What can it be?" thought the woman, and she touched her husband on the shoulder to try and waken him. He did not stir, so she put her hand over his shoulder, and found his shirt was open, and her hand went right into a hole in his chest.

When she pulled her hand back, it was covered with blood. She grabbed her baby, and ran toward her home: faster and faster she seemed to go.

She was so frightened, for she thought she heard some one behind her.

When she was almost home, she looked over her shoulder, and saw a big ball of fire coming after her. It was the witch spirit trying to catch her!

"I must get home before that ball of fire catches me!" cried the poor woman, and she almost flew. She knew the witch wanted to kill her, so she could not tell her story.

The fire was gaining, closer and closer it came, and it was almost upon her when she saw her father's lodge just ahead.

She rushed into the opening, and fell upon the mud floor just as she felt the fire catching her by the neck.

By the light of the fire, she saw that her hand was all covered with blood. She told her people what had happened, but they thought she had killed her husband. In the morning she took them to the lodge in the woods. There they saw that the witch had eaten the heart of the husband. They took the body of the dead from the shelf, and found the mouth all covered with blood. They buried the husband, and then burned the lodge with the dead witch inside, so he could never bewitch or hurt another Indian.

COYOTE AND LITTLE PIG. — The story of "Coyote and Little Pig" reported by Miss McDermott from the Flathead Indians of Idaho is evidently based upon tales received from the whites. A respected contributor calls attention to this, and offers the following version of "The Three Little Pigs," as told her "by Mrs. A. C. Ford, an old lady of eighty-two years. She had it from her grandmother, who in turn had it from hers, one of the colony of Scotch-Irish that came to this country, reaching Londonderry, N. H., in 1718. Mrs. Ford says that in her childhood the tale was a favorite with New England children, or, at least, with Maine and New Hampshire children."

THE THREE LITTLE PIGS.

Once, an old sow had three little pigs.

The first little pig said, "Mother, may I go out and seek my fortune?"

"No, no; the Old Fox 'll eat you ALL up."

"No, he won't if you build me a house of straw."

So she posted off and built him a house of straw.

Then along came the Old Fox, and said, —

"Piggy, Piggy, *please* let me in."

But Piggy would not.

"If you don't, I 'll go up on top of your house, and blow and blow and knock it down, and eat you ALL up."

Piggy would not.

So he went up on top of the house, and blew and blew and knocked it down, and ate Piggy ALL up.

Then the second little pig said, "Mother, may I go out and seek my fortune?"

"No, no; the Old Fox 'll eat you ALL up, as he did your little brother."

"No, he won't if you build me a house of wood."

So she posted off and built him a house of wood.

Then along came the Old Fox, and said, —

"Piggy, Piggy, *please* let me in."

But Piggy would not.

"If you don't, I 'll go up on top of your house, and blow and blow and knock it down, and eat you ALL up."

Piggy would not.

Then he went up on top of the house, and blew and blew and knocked it down, and ate poor Piggy ALL up.

Then the third little pig said, "Mother, may I go out and seek my fortune?"

"No, no; the Old Fox 'll eat you ALL up, as he did your little brothers."

"No, he won't if you build me a house of stone."

So she posted off and built him a house of stone.

Then along came the Old Fox, and said, —

"Piggy, Piggy, *please* let me in."

But Piggy would not.

"If you don't, I 'll go up on top of your house, and blow and blow and knock it down, and eat you ALL up."

Piggy would not.

So he went up on top of the house, and blew and blew till he blew his whistle off, but he *couldn't* blow it down, so he came down, and said, —

"Piggy, Piggy, don't you want some nice apples?"

Piggy said, "Yes, I do."

"Well! come over to my house in the morning, and I 'll give you ALL you can pack home."

So Piggy went over in the morning, before he was up, and stole ALL he had, and took 'em home, and peeled 'em, and threw the peelings out the door, and turned the key just as Old Fox came along.

"Piggy, Piggy, where did you get such nice apples?"

"I went over to your house before you were up, and stole ALL you had."

"Piggy, Piggy, don't you want some nice potatoes?"

(*Same relation as for the apples.*)

"Piggy, Piggy, don't you want some nice fish?"

Piggy said, "Yes, I do."

"Well! come over to my house in the morning, and I'll give you ALL you can pack home."

So Piggy went over in the morning, before he was up, and stole ALL he had, and took 'em home, and scaled 'em, and threw the scales out the door, and turned the key just as Old Fox came along.

"Piggy, Piggy, where did you get such nice fish?"

"Why, I went down to the river, and held my tail in all night, and when they nibbled, I jerked."

"Do you think I could catch any?"

"Yes, you could."

So he went down to the river, and held his tail in ALL night, and in the morning it was frozen fast, and he *could n't* get it out.

By and by Piggy came down with her tea-kettle to get water to make her coffee, and there he was frozen in, tight and fast.

"Piggy, Piggy, *please* chop me out."

"No, no; you'd eat me ALL up."

"No, no, Piggy. I would n't disturb you any more."

So, at last, she went back to the house, and got her hatchet, and chopped and chopped till she got him out.

"Now, — I've — got — you! — Now, — I'll — eat — you — ALL — up."

But Piggy ran and ran, and banged the door, and put her back against it just as Old Fox came up.

"Piggy, Piggy, *please* let my nose in, it's so cold," he kept saying.

So, at last, she let his nose in.

"Oh, Piggy! it smells so nice in here, *please* let my eyes in."

So she let his eyes in.

"Oh, Piggy! it looks so beautiful in here, *please* let my ears in."

So she let his ears in.

"Oh, Piggy! the kettle sounds so nice, *please* let my whole head in."

So she let his whole head in.

"Oh, Piggy! my head's so good and warm, *please* let my fore legs in."

So she let his fore legs in.

"Oh, Piggy! my fore legs are so good and warm, *please* let my body in."

So she let his body in.

Then he jumped, and his hind legs and tail came in.

"NOW, — I've — got — you, — NOW, — I'll — eat — you — ALL — up!"
(*Accompanied by a jump.*)

"Oh! what's that I hear coming? — A pack of hounds!"

"Oh, Piggy! where'll I hide? Where'll I hide?"

"Just jump into my churn."

So he jumped into her churn, and she took the kettle of boiling water, and poured it over him, and then she churned and she churned till he went ALL to butter.

Mary A. Owen.

LOCAL MEETINGS AND OTHER NOTICES.

BALTIMORE. — The Baltimore Folk-Lore Society has devoted a large portion of its time and energies during the last two years to the collection of material for the publication of a book on the folk-lore of Maryland. Many of the papers presented and discussed before the meetings have been directed towards this end, while prizes have been awarded by the Society to persons sending in the greatest number of items.

The Society is now working through the county papers, hoping thereby to obtain still more material.

The meetings for the two years have been as follows : —

January 26, 1900. "Some Frederick County Folk-Lore," Miss Elizabeth Cloud Seip. "Witch Stories and Conjuring from Western Maryland," Mr. C. W. R. Crum. Topics discussed, Cross Roads, Running Water, and Holy Wells. Miss Seip, an enthusiastic collector and student, gave the result of material personally collected during a summer in Frederick County. Mr. Crum's collection was made in the same neighborhood, and supplemented, in an interesting way, that of Miss Seip.

February 23, 1900. The programme of the evening was presented by the Irish Historical Society of Baltimore. The President, Mr. Charles P. Monaghan, gave a paper on "Myths of Irish Folk-Lore," in which he discussed the Puca, the Banshee, the Lament for the Dead, the Fairies and the Leprachaun. Mr. P. J. Finnessay illustrated the paper with the violin. Both before and after this paper, a Celtic quartette of men's voices entertained the Society by rendering Gaelic songs, some in the original, and some as translated.

March 23, 1900. Miss Mary W. Speers gave some folk-tales and superstitions, collected by herself in Anne Arundel County, Md. The "Superstitions of Sailors and Soldiers" was discussed, also "Easter Superstitions."

April 27, 1900. Dr. Henry M. Hurd, chairman of the Council, entertained the Society at the Johns Hopkins Hospital. The business of the evening was the election of officers and the reports of committees. The day being set down in the calendar of the Society as Maryland Day, each member was requested to contribute items, which proved to be a matter of great interest.

November 23, 1900. Mrs. Waller R. Bullock, chairman of the Committee on the Collection of Maryland Folk-Lore, told of the progress that had been made during the summer in the matter of collecting. Dr. Walter Hough, of the National Museum at Washington, D. C., gave a paper on the "Folk-Lore of Fire," discussing the probable origin of fire, and fire-sticks, from an ethnologist's point of view. He also exhibited several specimens of fire-sticks, and showed the manner in which fire was obtained by them.

In December of this year the American Folk-Lore Society held its annual meeting in the room which, by courtesy of the Johns Hopkins University,

is the regular meeting place of the Baltimore Society, the Donovan Room, McCoy Hall. At this meeting several papers were presented by members of the local Society.

January 25, 1901. The papers of the evening were devoted entirely to Maryland folk-lore. Dr. Henry M. Hurd gave a paper on "Cures of Disease in Maryland Folk-Lore" in which he presented material from the Maryland collection, which he had taken pains to classify. To some of the cures he gave parallels and to some he pointed out suggestions of origin or resemblances. Mr. Percy M. Reese presented an old nursery rhyme for discussion as to origin, etc.

March 1, 1901. Dr. Kirby Flower Smith gave a very suggestive paper on "The Double Pupil as a sign of The Evil Eye." Mrs. Charles C. Marden also gave the result of her researches into the manner in which Christmas is and has been celebrated in different parts of Maryland and how, in the same portions of the State, it is differently celebrated by different families, and what the various observances mean to the observers. It showed a surprising variety in the manner of observing the season.

March 29, 1901. The papers presented this evening were "The Maryland Negro's Belief in the Occult Power of the Horse," by Miss Anne Weston Whitney, and "Folk-Lore from Dorsetshire Co., Md.," by Miss Marion V. Dorsey. Miss Latané also gave the result of work she had done in classifying and analyzing a portion of the Maryland collection.

At the April meeting this year, the Society had the pleasure of hearing Mrs. Zelia Nuttall, on "Sorcery, Medicine, and Surgery in Ancient Mexico." The members of the Society were surprised to find her at times describing beliefs or customs that are in force among the negroes of this State to-day. Mr. Charles E. Shanahan presented a paper on "The Traditions and Folk-Lore of Talbot Co., Md."

This being the month set apart for the annual election, the following officers were chosen to serve for one year: President, Dr. Henry Wood; Vice-President, Mrs. John C. Wrenshall; Secretary, Miss Anne Weston Whitney; Treasurer, Dr. Henry M. Hurd; Council, Mrs. Waller R. Bullock, Mrs. John D. Early, Miss Mary Willis Minor, Dr. Maurice Bloomfield, Dr. Kirby Smith, Dr. Charles C. Marden, Percy Meredith Reese.

Anne Weston Whitney, Secretary.

THE INTERNATIONAL CONGRESS OF AMERICANISTS. — The Thirteenth Session of the International Congress of Americanists will be held in the halls of the American Museum of Natural History, New York city, October 20-25, 1902. The object of the Congress is to bring together students of the archæology, ethnology, and early history of the two Americas, and by the reading of papers and by discussions to advance knowledge of these subjects. Communications may be oral or written, and in French, German, Spanish, Italian, or English. All debates are expected to be brief, and no paper must exceed thirty minutes in delivery. The papers presented to the Congress will, on the approval of the Bureau, be printed in the volume of Proceedings. Members of the Congress are expected to send, in advance

of the meeting, the titles, and, if possible, abstracts of their papers, to the General Secretary. The subjects discussed by the Congress relate to : (1.) The native races of America, their origin, distribution, history, physical characteristics, languages, inventions, customs, and religions. (2.) The history of the early contact between America and the Old World. All persons interested in the study of the archæology, ethnology, and early history of the two Americas may become members of the Congress by signifying their desire to Mr. Marshall H. Saville, General Secretary of the Commission of Organization, American Museum of Natural History, New York, and remitting either direct to the Treasurer (Mr. Harlan I. Smith, American Museum of Natural History), or through the General Secretary, the sum of three dollars in American money. The receipt of the treasurer for this amount will entitle the holder to a card of membership and to all official publications emanating from the Thirteenth Session of the Congress. Mr. Morris K. Jesup is President and the Duke of Loubat Vice-President of the Commission of Organization.

AMERICAN ASSOCIATION FOR THE ADVANCEMENT OF SCIENCE. — The Fifty-first Meeting of the American Association for the Advancement of Science will be held at Pittsburg, Pa., June 28–July 3, 1902. Mr. Stewart Culin, of the University of Pennsylvania, will preside over the Section of Anthropology.

Papers offered by members of the American Folk-Lore Society will be read in the sessions of Section H, Anthropology.

In order that a preliminary programme for the Section may be distributed in advance of the meeting, titles of communications should be sent to the Secretary as soon as possible. Abstracts of papers, or the papers themselves, may be sent later, at the convenience of the authors, who are reminded that no title will appear in the final programme until the paper, either in full or in abstract, has been passed upon by the Sectional Committee.

Members intending to be present will address the Secretary of the Section, Mr. Harlan I. Smith, American Museum of Natural History, New York, N. Y.

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A. F. C.

NOTES ON FOLK-LORE PERIODICALS.

MÉLUSINE.

Folk-lorists all over the globe will hear with regret of the suspension with the last number for 1901 of "Mélusine," the French folk-lore journal published at Paris. The last issue completes the tenth volume. "Mélusine" has been edited since its foundation by M. Henri Gaidoz with the collaboration of M. E. Rolland. The ill health of the latter and the age of the former are the cause of this action. The first volume of "Mélusine" appeared in 1878, but the second was not published until 1884-1885, since when the issue has been regular. The first four volumes contained twenty-four numbers each, those following twelve. Among the chief contributors to "Mélusine" have been J. Tuchmann, R. Basset, A. Barth, O. Colson, A. Loquin, E. Lefébure, L. Sainéan, E. Ernault, M. Camélat, S. Berger, etc. Of these M. Tuchmann, who was a very frequent, and M. Berger, an occasional, contributor, died early in 1900. At the time of his death M. Tuchmann was engaged upon a monograph, *La Fascination*, which will be published posthumously. M. Gaidoz is an honorary member of the American Folk-Lore Society.

SCHWEIZERISCHES ARCHIV FÜR VOLKSKUNDE.

The "Schweizerisches Archiv für Volkskunde (Archives Suisses des Traditions Populaires)," formerly edited by Ed. Hoffmann-Krayer alone, will henceforth have as joint editor for Romance Switzerland M. Jules Jeanjaquet, the former devoting himself especially to the Teutonic side of the subject. Dr. Hoffmann-Krayer has just published an interesting pamphlet, *Die Volkskunde als Wissenschaft*. M. Jeanjaquet is a professor at Neuchâtel.

FOLK-LORE (LONDON).

The London folk-lore journal "Folk-Lore" announces that hereafter its Bibliography of current folk-lore literature will appear annually instead of quarterly, as formerly was the case. The first Bibliography will therefore appear in March, 1903.

ZEITSCHRIFT DES VEREINS FÜR VOLKSKUNDE (BERLIN).

This excellent journal has recently lost through death its distinguished editor, Karl Weinhold, one of the most eminent of German folk-lorists. Dr. Weinhold, whose death occurred August 19, 1901, was founder (in 1891) of this periodical, and edited each volume that has appeared. Since 1890 he had been a professor in the University of Berlin.

A. F. C.

THE JOURNAL OF AMERICAN FOLK-LORE.

VOL. XV.—APRIL-JUNE, 1902.—No. LVII.

THE TASTOANES.

IN the late summer of 1894 we learned that a popular drama was celebrated, in the open air, each year at Mesquitan, a suburb of Guadalajara, on July 25th—St. James's Day. The fact that some of the players were masked, that many Aztec words were in the dialogue, and that the name of the drama was itself Aztec, aroused our interest, and in 1895 we were on hand, ready to witness *The Tastoanes*. To our surprise we found that the performance had been prohibited by the authorities on account of some disturbance in connection with its rendition the year before. We may not here detail our efforts to secure a special permit from the government,¹ suffice it to say a license was issued and we saw the little play, although the preparations were hastily made. At the same time we secured:—

(a) A copy of Alberto Santoscoy's "La Fiesta de los Tastoanes, Estudio etnografico-historico," so far as we know the only literature on the subject.

(b) A detailed account of the drama, written for us by the local priest at Mesquitan, under the *nom de plume* of Cesáreo Tello Haro. This gentleman has taken part in the drama and is familiar with the words which are spoken in it.

(c) A blank book in which one of the Indian players had written the parts taken by himself in the play. These are almost word for word as given in Haro's manuscript. In addition this book contains two passages, written in another hand, which are not found in Haro's version; and, also, a badly made vocabulary of Aztec words occurring in the drama.

In discussing the Tastoanes we shall make free use of these sources of information.

Let us first get a clear idea of the play as rendered. We may briefly present the three available descriptions,—Santoscoy's, our own, and Haro's. The name of the play is a corruption of the Aztec word *tlatoani*=the masters. Santoscoy states that the performance

¹ See "How we saw the Tastoanes," *The Outlook*, January 18, 1896.

begins at sunrise, when two bands of players go noisily about the streets dancing. Each dancer grasps a wooden sword in his right hand and bears a leathern shield upon the left arm or carries a wooden tablet in his left hand. From time to time they beat with their swords upon these shields or tablets, and give vent to a yell or a burst of savage laughter. They wear masks, which represent grotesque human faces or the heads of animals, — ass, pig, cat, wolf, fowl, or dog: great wigs composed of rope or of cows' tails hang from these down upon the back and shoulders. Five of these masked dancers bear special names — Barabás, Anás, Satanás, Averrugo, Chabelico. These masked dancers are all *tastoanes*. One of them is their *sargento* (sergeant), and is distinguished by his yellow buttons and a meshed veil before his eyes. He leads in the morning performances. At intervals he marks a straight line upon the ground with his sword, strikes his shield or tablet with the weapon, and cries out some unintelligible phrase. Through the whole day the players may visit drinking places and help themselves, without cost, to drink and food. During the morning Santiago (Saint James) also goes about the town. Should he and the *tastoanes* meet blows are interchanged.

. In the afternoon, the three kings and the queen appear. They are distinctively dressed and masked. They are the three kings whose visit to Jesus is celebrated by the church on January 6. Having formed a procession, these royal personages and the *tastoanes* march to the open space where the play is to take place. As soon as they have arrived orders are issued to measure the ground: this is done with cords. After the work is completed Santiago appears, mounted upon a white horse. He is attacked by the *tastoanes*. There are never less than twenty of these, yet, for a long time, the saint successfully resists their assault. He is finally captured, bound, and dragged before the kings for trial. With burlesquing grimaces and contortions, a scribe writes the record of the proceedings in a great book, lying open upon his knees. The sentence is death. This the *tastoanes* inflict; a stream of blood gushes forth from the saint's breast; the church bell tolls, and the crowd disperses.

May we copy our own description from an earlier number of this Journal:¹ —

"First the men put up 'the throne.' This was a curious structure made of poles and posts; ropes were used to tie the timbers together, and not a nail appeared. When finished, four uprights planted in the ground supported a series of cross horizontal poles, serving as

¹ "Popular Celebrations in Mexico," *Journal of American Folk-Lore*, 1896, pp. 164, 165.



GROUP OF TASTOANES



THE KINGS AND QUEEN

a wide ladder leading up to a rude seat at top. This, composed of three poles lashed side by side, was roomy enough for six or seven persons to sit upon at one time. The throne finished, dressing began. The dramatis personæ comprised Santiago, or St. James, three kings, one queen, two Moors, two captains, and eight tastoanes. Santiago was not masked; dressed in jacket and knee-trousers of pink and purple satin, he wore a broad-brimmed cavalier's hat with a plume of white feathers on his head, white stockings on his shapely legs, and a pair of cast-off gaiters on his feet. The three kings are an outgrowth of the *magi*, and are supposed to represent three types of mankind, — the white, the negro, and the Mexican. They were masked with reference to this idea, and were dressed in tawdry finery. The queen was a nondescript. The part was taken by the tallest man in the company; in quite regal fashion she loomed high up above the kings. Dressed in a black and blue silk gown, she wore a mask absolutely expressionless. The Moors and captains were gayly dressed. The former had great black turbans with brilliant plumes rising straight into the air; the latter had little red satin caps; both wore black veils hanging down over the face and behind the head. But it was among the tastoanes that dress reached its most curious development. Their scarlet trousers reached downward to the knees, and were slit up the leg on the outer side; their jackets were cast-off black coats, gaudy with gilt braid and brass buttons. Over their faces they wore curious masks of leather strangely painted; these masks represented deformed, almost animal-like, faces, with enormously developed noses, great swelled lower lips, warty and knobby cheeks and foreheads. From these masks, streaming back over the heads and hanging down the backs, hung great wigs made of cow-tails fastened together. These tastoanes were funny-looking fellows, and through the whole play acted the part of clowns. As a prelude to the performance, St. James rode up and down, brandishing his sword of steel and fighting with the tastoanes, who were armed with blades of wood. When the play really began, Santiago disappeared for a time from the scene. Producing an ancient record, the kings read to the tastoanes a description of certain lands. They listened attentively to the reading, emphasizing and punctuating it with remarks of their own. One of the tastoanes was used as a table, the record being spread out upon his bent back. A stick of wood was used as a pointer in the reading, and as a pen for signing the document after it was read. Each of the royal personages signed the document, and then sanded it with a pinch of earth. In the writing and sanding more or less coarse joking took place. This reading and signing was repeated in each corner and in the middle of the field. The whole crowd then pro-

ceeded to mount the throne, royalty taking the upper bench and the clowns the lower steps. After considerable discussion, one of these last went off as a champion to seek adventure. Him St. James met on foot, and sadly whipped with switches, sending him home moaning and wailing. His royal patrons received him with kindly sympathy; they and their court listened to his tale of woe, and gold was given him as a panacea for his sufferings. The whole company was thrown into a panic by his report. At length, however, one was found who volunteered to go forth to combat. He went forth with funny bombast and much self-glorying. This time, when St. James appeared with his switches, he was caught in a tight embrace and held while his switch-tops were broken off. These were then carried back by the champion in triumph. His greeting was a genuine ovation. It was plain, however, that every one of the doughty knights now felt himself equal to the task of meeting the stranger champion. One, volunteering, set out with much show, but was caught, terribly beaten, and sent home in disgrace. The company now appeared to feel that the case was a serious one; all together they sallied forth. St. James was captured and dragged to the throne; ordered before the kings, he was brought up to the top of the rickety structure. There he was asked his antecedents, his quality, and his faith. Buf-feted and abused by the bystanders, he tried to escape, but was overcome, dragged down, and killed,—his throat being cut with a sword. His corpse was flayed like that of a beast, his limbs were broken at the joints, the body was dragged away and left exposed. The victors, all gathered upon the throne, gave way to unbridled and uproarious joy. Suddenly the Saint came to life. With sword of steel he rushed upon the merry roisterers: panic-stricken, the pagans dropped from their seats; challenged to combat, one after another of these went against him. Now, mounted on his horse, the Saint was victorious in every encounter. Knight after knight, reduced, became Santiago's vassal. In time, only the kings and queen were left. To their disrelish, they were compelled to fight. And first the white king advanced and was conquered. One after another the representatives of pagan royalty were conquered and Christianity triumphed."

We shall present Haro's account even more fully, because in it we have the words, spoken by the players, given in full. He describes the dress as far more elegant and costly than that which is used to-day, and it is little likely that such rich costume was ever employed. He says:—

Preparations begin the preceding day at the house of the leader. Early on the morning of the 25th all meet there. The music consists of the drum and the shrill *chirimiya*, and begins at sunrise. The participants breakfast together and then dress for the perform-



THE CAPTAINS



THE MOORS

ance. The *tastoanes* wear buskins bordered with gold thread, short trousers of velvet or satin with side stripes of gold or silver cord, satin vests, broadcloth greatcoats, and elegant silk sashes which terminate in tassels of gilt thread. Upon their heads they bear face masks, plastered and gaudily painted, with wigs consisting of a mass of cows' tails well cleaned. They carry wooden sabres. The players now dance through the streets. Going to the little plaza at the side of the church they form in military order with their leader, Barrabás, — *tlatoan* of the *tlatoani*, master of the masters, — at their head. Next to him follow the three kings; then Anás (Satanás), Caias, Aberruco, and Chambeluquillo; lastly, about forty, who are not dignified with special names. After saluting the four corners of the plaza, they indulge in meaningless play. Thus the whole morning passes. After dinner, preparation is made for the serious celebration. Ox-carts convey the players through the chief streets of the pueblo to the place of action. The oxen drawing these carts have their horns gilded, their foreheads surmounted with silver crowns, and their bodies adorned with bright ribbons. Barrabás, the kings, and the specially named *tastoanes* all ride together in one cart. In the plaza a scaffold throne has been erected for the prominent actors. Arrived at the spot, the *tastoanes* form in line and dance. Each bears a great leathern bag upon his shoulders, supposed to contain his clothing; each carries a green reed with streaming ribbons and tufts of Indian silk near the tip. They salute the four cardinal points (or winds) and then take position in the open space. Barrabás calls Chambeluco, who is shortest of all. When Chambeluco has placed himself in front of the important personages Barrabás opens a great book, and, having placed it upon the little fellow's head, reads in a loud voice : —

“Habíamos haber *Istololos* al Castillo. Barrabas habíamos haber, *tempanta* cuilolo, *Tlatuan totastoca* y *motastoca*, y *Tlatuan* y presidente Satanás, y todo el personaje, *yaunilleguate* el centro. Con la letra O, desde *nica* hasta *nepa* (esto lo decía apuntando los vientos). Viento sur, No. 10 de cordeles, de numero *sempuai* 20, *tenanquitolo totastoca* y *motastoca*. *Cualle amo cualle*, para que pueda qui mochase el cargo con los *Istololos* de *teguate*. Pues ya Anias para *campa jocoyotes*.”¹

At these words, all moved their heads in token of approval. They then betook themselves to the southwest corner of the land which they are measuring. Barrabás calls out one who is called *tempanta cuilolo*, who now serves as a reading desk. The leader then says : —

“No. 2 del Sur. Letras guias. *Ascaquema*, *hinilleguate* la *hismolota* del *amostli*, destinaros todos los negocios y de *hiniyeguate*, la *hismolota* del

¹ For the discussion of these speeches, see farther on in this article.

viento sur á Poniente; de letras B y le trabajo Y R . . desde *nica* hasta *nepa*, 25 cordeles y de *nepa* *aunpuai amelauca*; *haunpuai, unpuaye* y un *matlati*, No. 20, *cualle o amo cualle quitoa*. *Amelauca, amostli*, remataros enteramente *atenco*, al viento Oriente."

With this he closed the book, and all, gesturing approbation with their heads, as before, journeyed to the southeast corner, with a great huzza and much animated conversation over the matter. At their head now marched three persons, Barrabás and the two Moors. These were distinctively dressed and carried upon their left arms shields of leather, upon which they struck their swords from time to time. All, even the kings themselves, obey these. At this point the tender care, lavished by the queen upon a doll carried in her arms is notable. Arrived at the northeast corner, the following words are said in the usual manner:—

"Letras del No. 3 Oriente. Barrabas para Anias *Inilleguate* la *his molota* del Viento Oriente, *motastoca* y *totastoca*, para que puedes *ynilleguate*, *hamostli* para que puedes si ni buenas cuentas *miclimacas* y *teguate*, el Sur á letra B. y No. *sempuai* 20, y de *nica* á *nepa*. Viento Oriente No. de cordeles y letras O. Y. N. y un *matlati sempuai* 30, *cuali quitoa*, *cualle o amo cualle cuali* por eso en *teguate* pues *onis neme tepanostica*."

This done they turn to do the same in the other corner. The words are:—

"Norte, numero 4. Barrabas numero de cordeles del viento Norte á Viento Poniente, No. 40 *unpuaye tenanquilolo*, con las letras H. I. G. letras de cordeles No. 20 y 25 para *melauca* los *jocoyotes*. *Cualle amo cualle, cualle mochintin*: por eso en *tegua*, todas las confianzas, amo qui en *neguate*."

All show joy as before. They now return to the starting-point, thus making a full circuit of the land, and Barrabás reads:—

"Barrabás Poniente No. 5 de cordeles. Habiamos haber, *inilleguate* la *ismolota* del Viento Poniente, *tastuan totastoca* y *omotastoca*, y *omosuamotas-toca motastoca*, y de todo el personaje, pero *inilleguate* el Poniente la letra P. de cordeles No. 14, a Viento Sur. *Cualle amo cualle, cualle mochintin, jocoyote*. *Amunca planeto omijicaliste*."

They now return to the centre, and thence to the throne or castillo. Here settlement is made for their labors. Barrabás first speaks:—

"Bárrabas, centro y llamoqui descargaros la confianza de *amostli*, y *gual-lamostli* y *tepete* y *tepetosca* en *teguate*, y *iniguete* desde *ce*, *ome*, *lle*, *inagui* y *chicuase*. *Macuili nitequi te, niqui*. *Panostica mochintin*, llamoqui que descargaros; lloanquise con *istololos* desde el Sur al Centro, y del Centro al Castillo. Pues lla determinaros para que puedes, el premio merecido de *naguatica* los reales, para la *piscolota*, O amo *pilsamo piltonte Omosomo pil-qualloca*."



THE THRONE, OR CASTLE



GROUP ON THE THRONE

The Spanish king then says : —

“ Habiamos haber, *Tlatuan* Barrabás, á la presencia de Rey y Presidente Satanás, por eso amo qui descargaros las confianzas en *tegua* y por eso amo qui bien registrado el Castillo, de Centro á tierra, amo qui bien afianzado con hilo pita, *asacamecac* y *atoto mochi* ; pero *amonca planeto* ni *amunca istalcatine*, porque sino tener buena noticia de *tegua* o *quitase techonteco* ; pero si buena noticia entonces *Tlatuan* Barrabás, tener el premio mercido de *nautica*, los reales para empeñar la musica de *Tegua*. Lla Anias para campa Barrabás.”

Barrabás, having received this order, proceeds to inspect the poles of which the throne or castillo is composed ; he then mounts the throne and seats himself, paying no attention to the king's order. This behavior creates the greatest excitement and anger on the part of the rest, and finally, terrified by their abuse, he descends and gives the reason desired, as follows : —

“ Habiamos haber Rey y Presidente Satanás, amo qui bien registrado el Castillo de centro á tierra, amo qui bien afianzado con hilo pita *asacamecac* y *atotomochi* por eso amo qui *Tlatuan* Barrabás, *amunca planeto* ni *amunca istololca tine*, por eso amo qui bien merecido el premio de *naguitica* los Reales *asca sa nasca*.”

The king replies : —

“ Habiamos haber, el premio merecido por *Tlatuan* Barrabás, — *ce, ome, yei, inaquí, macuile, chicuase, chicome, chicuey, chiconali, é uno matlati*.”

Barrabás receives his remuneration with much satisfaction and retires. The Indian king then calls Anás, and gives him the same orders which the Spanish king had given Barrabás. Anás performs the order, makes his report and receives his remuneration. The third king now calls Aberruco, gives him the same order, and, on its fulfilment, pays him. All now mount the throne. When they are comfortably seated the Spanish king orders Barrabás to seek Santiago, who has all this time been in hiding : —

“ *Tlatuan* Barrabás á la presencia de *saca* Real Magestad : amo que descargaros en *tegua*, las confianzas, por eso amo qui *mochase* el cargo con los *istololos*, por qui amo, qui potreros de señora, un adalanpado *quitoa* ya *oquise cuagua* lin su *chite* ya *aquise tepete* y *tepetosco*, ya ojo de allí, desde *nica*, hasta *nepa* y desde *nepa* hasta *melauca* ; por eso amo qui ha una lanceta *pepitona*, para tu *sosoyopestli*, Dios y *coscoquí*, y por eso amo qui se tacha miedo, ó qui tase *te chonteco*, é *ismo* lo nia *motanco*, *ine* demonio, y ni buena razon *quitoa* haber el premio mercido, para la *mopil*, sa *mopilsonte* y *mosomopiltontlillo*, y *omosomopilguayoca*. Pues ya Anias para campa.”

Thus commanded he descends and seeks Santiago. Returning, he reports that he cannot find the saint, who must have hidden in the crowd. Another is sent to seek the saint, and then a third.

The last reports meeting Santiago, and shows a bit of green mesquite branch with which he claims to have belabored him. At this point Santiago appears mounted upon his white horse; the saddle on which he rides is richly embossed, and the saddle-blanket is of black satin. The horse wears a flesh-colored collar, finely decorated and hung with tinkling bells. The bridle is elaborately ornamented. The saint himself wears embroidered trousers, a black vest with silver spangles, and stout boots with handsome spurs; across his breast hangs a sash embroidered with gold braid and ending in tassels of gold cord; his hat is of fine white wool, and from it rise handsome peacock feathers. At a sign given by the Spanish king all the *tastoanes* descend, surround Santiago, and drag him before the royal personages for trial. This is severe, and during its progress the saint is buffeted and abused. Condemned, he is executed and buried. Coming to life he gives demonstration of his power.

Such, then, is the popular drama of the *tastoanes*. Curiously, it is not the commemorative celebration of some event in which the natives were victorious actors, but of one in which they were defeated and humiliated. This, however, is not the unique case of that sort: the *Danza de la Conquista*, which is popular throughout the Zapotec and Mixe area, where Indian blood and Indian speech still maintain themselves as they do not in Mesquitan, is an hilarious celebration of Spanish and Christian victories. There can be little doubt that the *tastoanes* drama took form under the early Spanish influence. It is an example of the way in which the Indian passion for dances and festivals was turned to the advantage of the new religion.

Señor Santoscoy makes an historical study of the drama. He holds that it commemorates some one or more of the recorded miraculous apparitions of Santiago. The saint has truly been kept busy in such apparitions. In Spain itself he turned the tide of battle against the Moors at Clavijo. During the Conquest of Mexico he several times helped the Spanish forces. In the Jaliscan district, wherein Guadalajara is located, he appeared thrice. The occasions were:—

- (a) The battle at Tetlan.
- (b) The attack upon Guadalajara.
- (c) The siege of Mixton.

On the first of these occasions Santiago traversed the sky upon his white horse, and put the terrified Indians to flight; on the second, he assaulted the besieging natives, driving them to seek refuge in the deserted houses of the Spaniards;¹ on the third, he revealed

¹ "Duró la batalla tres horas, y murieron más de quince mil indios, y de los nuestros no faltó más que uno, que fué Orosco, y así que llegó y se recogió el campo

to the Spaniards, who were besieging Mixton, the secret entrance leading to the summit of the fortress, guided them through it, and then led them against the unfortunate Indians. Santoscoy believes the drama to be based upon the first and second of these events. He cites the old historians of the region, Tello, de la Vega, and Mota Padilla, who agree in attributing the origin of the drama to one or other of these events.

Mota Padilla wrote in 1742, and gives an interesting though brief account of the performance as then observed :¹—

“An Indian is placed within a framework of canes, representing a white horse, which is adjusted to his waist. Bearing the standard of Santiago, — a flag suspended from a staff surmounted by a cross, — with a gilded wooden sword in his hand, to the sound of fife and drum, he pretends to battle against other Indians, who are dressed in the manner of the ancient heathen and armed with round shields and *macanas* (which are like swords). On meeting him who represents Santiago they fall to the ground and again rise, repeating the contest with spirit and cleverness, until, finally, they yield.”

The drama of the tastoanes dates, no doubt, from near the time of the Conquest, and contains interesting elements of aboriginal life. Most of the dancers represent Indians and are supposed to be dressed in ancient Indian dress. This is, of course, not true, but the masking and the character of the masks themselves are abori-

todos se fueron por la ciudad á ver sus casas, y halleron en ellas gran suma de indios escondidos en los hornos y aposentos; y preguntándoles que á qué se habían quedado, dijeron que de miedo, porque cuando quemaron la iglesia salió de en medio de ella un hombre con un caballo blanco, con una capa colorada y una cruz en la mano izquierda, y en los pechos otra cruz, y con una espada desenvainada en la mano derecha echando fuego, y que llevaba consigo mucha gente de peléa, y que cuando salieron los españoles del fuerte á pelear á caballo, vieron que aquel hombre con su gente andaba entre ellos peleando y los quemaban cegaban, y que con este temor se escondieron en aquellas casas, y no pudiendo salir ni ir atrás ni adelante por el temor que les tenían, y que muchos quedaron como paralíticos y otros mudos. Este milagro representan cada año los indios en los pueblos de la Galicia.” Tello, *Hist. Nueva Galicia*, cap. xxxi.

¹ “Luego comenzó á divulgarse la aparición de Santiago entre españoles é indios, y dieronsele gracias al santo con el fervor correspondiente al crédito que cada uno dió á la aparición . . . y siendo así que los españoles, fueron los favorecidos con los indios, los que desde entonces hasta hoy celebran sin interrupción la memoria, conservando la tradición de esta victoria que parece nuestra, y los indios tienen por suya. Inhiérese un indio en un caballo blanco formado de caña, que sujeta en la cintura, y armado con la encomienda de Santiago en una banderilla pendiente de una asta cuyo remate es una cruz, con una espada en la mano, de madera dorada, al son de pífanos y atabales, finge batallar con otros indios vestidos á usanza de los gentiles antiguos; armados con sus chimaes (que son al modo de rodela) y macanas (que son como espadas) y al acometerles el figurado Santiago, caen al suelo y ruelven á levantarse, repitiendo la escaramuza con donaires y celebridad, hasta que se le rinden.” *Mota Padilla*, cap. vi.

ginal. The morning dancing resembles old war dances; the round leathern shields and the wooden swords are ancient types; the drawing of lines upon the ground with the sword, beyond which the enemy may not advance, and the striking of the shields and wooden tablets with the sword, are described as customary procedure, in hostile meetings, by old writers. The salutation of the four cardinal points, or winds, is unquestionably aboriginal. The introduction of Aztec words points to a time when the Aztec was at least commonly understood, if not universally spoken.

This leads us to some observations regarding the dialogue. As it stands it is truly incomprehensible, both Spanish and Aztec being corrupted. We have copied it literally, even to glaring errors in grammar and inconsistencies in spelling; e. g., *Habiamos haber=habiamos á ver*. The passages once had meaning, and they were even grandiloquent and elegant in form. Santoscoy calls their present form jargon. That they really have become jargon to the players, thoroughly meaningless jargon, is shown by the fact that what were originally stage directions have become incorporated into the speeches and are repeated with astonishing stupidity as part of them. Yet these meaningless passages are repeated with much force and enthusiasm as if they were perfectly understood and of vital importance. We have made no attempt to translate them, but their general sense can be made out from the descriptive context. We have made a list of such words in the passages as *seem* to be Aztec, and give meanings so far as we can guess at them.¹

The Tastoanes is performed at several other suburbs or towns near Guadalajara. At Huentitlan it takes place upon St. James's Day; at San Andres on September 8th.

San Pedro, a suburb of Guadalajara, is the seat of an interesting native industry of modelling clay into figures. These range from the crudest and meanest grotesques to figures, the beauty and minutely detailed accuracy of which are startling. These local artists have long made crude figures of the *tastoanes*, which have been sold at trifling prices. Such were far commoner, formerly, than now. In 1889 Señor Santoscoy, under commission from the State government, arranged for the careful modelling of a series of figures of the actors in the Tastoanes, for exhibition at the Paris Exhibition. These figures are over-refined, but on the whole well represent the players, — kings, Santiago on his white horse, the musicians, and the *tastoanes* in their quaint masks. They are remarkable bits of work. It is probable that these dainty works in clay, fragile and delicate as they are, will long outlast the play itself.

Frederick Starr.

CHICAGO, ILL.

¹ These words are in italics in the passages.



FIGURES REPRESENTING TASTOANES



GROUP OF MASKS

LIST OF WORDS, PROBABLY AZTEC, FOUND IN THE PLAY OF
THE TASOTANES.

amelauca (melaua : to speak out).	motastoca.
amo : no.	mosomopiltontlitlo.
amunca.	naguaica ? nagualica (necuilhuia : to bargain).
amostli = hamostli : book.	nagui : four ?
asacamecac.	nepa : here, there.
asca (axca : mine).	nia.
asca quema (mine, yes).	nica : here.
asca sanasca (mine, ?).	niqui (nequi : to desire something).
atenco.	nite : to beg or demand.
atoto ? atotomochi ?	ome : two.
aunilleguate.	omejicaliste (ome : two ; xicalli : gourd cup ?).
coscoqui.	omosomo ? omoso ?
cuagua.	omosomopiguayoca.
cuali ? cuali quitoa.	onisneme.
cualle : good.	oquise (oquichtl : male).
cuilolo (cuilooa : to write or paint something).	panostlica = panostica.
ce : one.	pepitona ?
chicome : seven.	pilqualloca.
chiconali : nine.	piltonte (amo piltontl) : child.
chicuase : six.	pilsamo.
chicuey : eight.	piscolota.
chite.	planeto ?
deattle.	quite.
guallamostli.	quitoa (cuilooa : to write or paint something).
hamostli : book.	sa mopil sonte.
haunpuai.	saca.
hin : he, they, the, which.	sempuai : twenty.
hiniyeguate = hinlleguate = inilleguate	sosoltepestli.
= y ni lleguate = enneguate = iniguate	ta.
= ineguate.	tase.
hismolota.	techonteco = te chonteco (totzontecon = head).
ine (inne : but).	tegua : you.
ismolo.	teguate : thou.
ismosuomo ?	tempan.
istololos = istolos ? (ixtololotli = eye).	tempanta cuilolo.
istolcatine = istlolcatine ?	tenanqui.
jocoyotes = jocollotes.	tenanquitolo.
lin.	tepanostica (los trabaj dos).
llei : three.	tepete : mountain.
lloanquise (llo an quise).	tepetoca = tepetosca = tepetosco.
macuile : five.	tochia.
matlati : ten.	tlatuan = tastuan : lord, master.
michimacas.	totastoca.
mochase.	unpuaye.
mochintin : all.	
mopil.	
moqui (llamo qui ?) (mochi : all).	
motanco.	

WHITE MAN.

A SIOUAN MYTH.

ONCE a man was standing on the river bank. He looked down and saw some plums that grew over his head reflected in the clear water. He thought they were in the river.

He took off all his clothes and dived into the water, but it was deeper than he thought. He dived once more, but did not go to the bottom. The third time he plunged with all his might, but the current carried him too far down the stream.

Then he fastened stones to his neck, and his wrists, and his ankles; and the weight of the stones dragged him down. He filled his hands with what he thought were plums, but he could not rise, because the stones were so heavy.

After he had struggled under the water for a long time the stones were torn loose from his wrists and his ankles. Then he came up, and struggled hard to get to the bank, for the stone was still fast to his neck. He was nearly drowned. What he thought were plums proved to be only pebbles.

As he lay on the grass, he gasped for breath. Water was in his mouth, and in his nose, and in his ears. When he could breathe a little better, he turned upon his back. Looking upward, he saw the real plums in the branches overhead!

He said, "I must have been crazy to go into the water and nearly drown myself for plums that were up in a tree!" So the Winnebago call him "The crazy man;" but some say the Winnebago name means *awkward man*, or *clown*, or *tomfool*.

He got some of the plums, ate what he wanted, and filled a skin-sack that he had, to take with him.

As he walked on, he saw a tent where two bear-women lived, but the Winnebago call them *coon-women*, just as the Piegiens call the plums *bull-berries*, because no plums grow in the Piegan country, and the Chippewas say *wild cherries*, for the story is known on the Great Lakes, in the Rocky Mountains on the Canada line, and as far south as the Gulf of Mexico, where the Arapahos tell it very nearly as I write it.

The man said, "How can I play tricks on these bear-women?" So he thought what he would do.

He went close to the tent and threw up one plum so it fell down, through the smoke-hole, into the tent, and one of the bear-women caught it. Then he threw *two* plums and each bear-woman caught one. Then he threw *three* plums and each of the women caught one,

and the oldest boy caught the third. But when he threw *four* plums, only three were caught, for all the other children were babies, tied fast to a string, and swinging, bundled up, fast to the board or bark that Indian babies have instead of a cradle.

Then the bear-women looked out and saw the man. They said to the boy, "That must be your uncle." "Go ask him to come in." "Call him Uncle." So the boy went, and the man came into the tent with the bear-boy.

The bear-women asked where he got the plums. "Just over there," he said, and pointed with his hand. "Go get some. Take the boy with you. I will take care of my little nephew and niece. There are a great many plums over there."

So the bear-women and the bear-boy went, and the man sat down and sharpened his knife to kill the babies. But before it was sharp they came back to ask the way, and he told them once more.

When they were gone he cut off the heads of the bear-babies and took away the bodies, but he put back their heads as they were, and the bear-women came back to ask the way once more. They said, "Where are the plums, for we could not find them."

The man said, "Over there where you see the blue sky through the clouds." So they went and found the plums.

When they were gone, the man dressed the bodies of the bear babies, and put them in the fire, and covered them with ashes and coals, to roast them for a feast.

Pretty soon the bear-women came back to ask if their babies were still asleep. The man told them the babies had been awake, but had gone asleep again. "Get all the plums you can carry," he said. "I will take good care of my little niece and nephew."

So they went away for the fourth and last time, for with the Sioux Indians four is a sacred number. All things happen at the fourth time. And when they came again they had a great many plums, but their babies were cooked ready for a feast.

The bear-women asked what was cooking, for they could smell roasting meat. "I went just up on the hill," said the man, "and dug out two young coyotes. They are very fat. I wonder that you had not found them long ago."

So they all had a feast; but when they were taken out of the ashes, the bear-boy said of the bodies, "Mother, they look like my little sister and my little cousin." "Hush," said the bear-woman, "your uncle would not do that!" But, when they sat down to eat, the bear-boy said, "It smells like my little sister," but again he was told to be still. Then he said while eating, "This tastes just like my little sister;" and when the feast was over, he said, "These look like my little sister's bones."

When the bear-boy spoke thus for the fourth time, the man said, "I am very hot and sweaty. Let me have some of the plums to take with me. I will go to the top of the hill, where the wind blows cool, and eat them." So he took the plums.

Then, when he was up on the hill, the bear-women heard him singing, "I made you a feast, but you ate your own babies." They ran to the hammocks and found the heads of the babies there, but the bodies were gone! And the man heard them wailing.

Soon they came running toward him. He ran away and they followed close. When he had run until he could hardly run any longer, he wished he could find a hole to crawl into. And just before him was a hole in the side of the hill.

But the Sioux say he told a badger, or a grizzly bear, to dig him a hole, and while it was digging, the man sang a song deriding the animal for the ludicrous appearance it presented while digging with its tail toward him. Each time he sang it stopped and asked what he was singing, and the man said he sang, "My grandmother, she digs very fast," for the second and third time, but the fourth time he repeated the words he had really sung, and the animal ran away.

But the hole was there, the man crept into it and pushed himself through until he came out on the other side of the hill. There he found some alkali with which he painted himself white all over, and closing one eye, he painted over it till he looked as if he had but one eye.

Now, because he made himself white, the Arapahos call him *White-man*; but they call a spider *white-man* too, and the Sioux at Pine Ridge call the man *spider*, but the name does not mean White Man in their language, so it seems the Sioux have got the story from the Arapahos, and the other northern tribes have it from the Sioux.

The White Man came around the hill to where the bear-women were wailing at the entrance of the hole. He carried a war club, held by the handle in his right hand and laid in the hollow of his left arm. He asked them what was the matter, and, having heard of the deed that he himself committed, White Man went again into the hole, leaving one of the bear-women in charge of his war club.

While under the ground he made such cries that the bear-women thought there was a great fight. He also scratched his own arms and hands and face, and came back to the bear-women all bleeding. He persuaded them that the man they were after had been killed in the encounter.

"I cannot bring him out," said White Man, "besides I am very tired. One of you go in first and take hold of him and pull, the other go in behind and take hold of her and pull, then you will get him."

So when they were both inside, he worked fast and gathered some dry grass and some dead sticks. Then he took rotten wood and began to strike fire with his flint and steel. They heard the flint, but he told them *flint birds* passed.

"I think I see fire," said one of the bear-women.

"The *fire birds* are flying past," said White Man.

"I think I see smoke," said the bear-woman.

"The *smoke birds* are passing," said White Man.

"I think I feel hot air." "*Hot air birds* are passing." And he put the fire and grass into the opening and both bear-women were killed.

Then White Man cooked them in the fire and had a great feast, for both of them were very fat.

"That is the kind of tricks to play on cross people," said White Man.

So the Indian women tell the story of White Man to their children when the children are very cross. The story teaches them not to be cross like bears.

Louis L. Meeker.

SHAKOK AND MIOCHIN: ORIGIN OF SUMMER AND WINTER.

THE oldest tradition of the people of Acoma and Laguna indicates that they lived on some island ; that their homes were destroyed by tidal waves, earthquakes, and red-hot stones from the sky. They fled and landed on a low, swampy coast. From here they migrated to the northwest, and wherever they made a long stay they built a "White City" (Kush-kut-ret).

The fifth White City was built somewhere in southern Colorado or northern New Mexico. The people were obliged to leave it on account of cold, drought, and famine.

The first governor of Acoma had a daughter named Co-chin-ne-na-ko ; she was the wife of Shakok, the spirit of winter. After he came to live with them the seasons grew colder, colder ; the snow and ice stayed longer ; the corn would no longer mature ; and the people were compelled to live on cactus leaves (E-mash-chu) and other wild plants.

One day Co-chin-ne-na-ko went out to gather cactus leaves and burn off the thorns so that she could take them home for food. She had a leaf singed and was eating it, when upon looking up she saw a young man coming towards her. He had on a yellow shirt, woven of corn silk, a belt, and a tall pointed hat ; green leggings made of the green moss which grows in the springs and ponds, and moccasins beautifully embroidered with flowers and butterflies. In his hand he carried an ear of green corn. He came up and saluted her. She replied. Then he asked her what she was eating. She told him that the people were almost starved ; that no corn would grow ; and that they were all compelled to live on cactus leaves.

"Here," he said, "take this ear of corn and eat it, and I will go and bring you an armful to take home with you." He started and was soon out of sight, going towards the south. In a very short time, however, he returned, bringing a large bundle of green corn (ken-utch), which he laid at her feet. Co-chin-ne-na-ko asked him where he had found the corn, and if it grew near by. He replied that he had brought it from his home, far to the south, where the corn grows and the flowers bloom all the year. "Oh, how I would like to see your country ; will you not take me with you to your home ?" she said. "Your husband, Shakok, the Spirit of Winter, would be angry if I should take you away," he said. Said she, "I do not love him, he is cold ; ever since he came here no corn will grow, no flowers will bloom, and the people are compelled to live on prickly-pear leaves."

"Well," said he, "take the bundle of corn home with you and do not throw any of the husks outside of the door; then come tomorrow and I will bring you more. I will meet you here." Then, bidding her farewell, he left again for his home in the south. Co-chin-ne-na-ko took the bundle of corn he had given her and started to go home to the town. She had not gone far when she met her sisters, for becoming alarmed at her long stay they had come out to look for her. They were very much surprised on seeing her with an armful of green corn instead of cactus leaves. Co-chin-ne-na-ko told them how the young man had come to her and brought the corn. So they helped her carry it home. When they arrived their father and mother were wonderfully surprised, but pleased to see them bringing big ears of green corn instead of cactus leaves. They asked Co-chin-ne-na-ko where she had found it, and she told them, as she had already told her sisters, that a young man, whom she minutely described, had brought her the corn, and had asked her to meet him at the same place on the following day, and that he would accompany her home. "It is Miochin," said her father; "it is Miochin." "It is surely Miochin," said her mother. "Bring him home with you by all means." The next day Co-chin-ne-na-ko went to the place where she had met Miochin, for he really was Miochin, the Spirit of Summer. He was already there waiting for her. He had big bundles of corn.

Between them they carried it to the town, and there was enough to feed all the people of Acoma, and Miochin was welcomed at the house of the governor. In the evening, as was his custom, Shakok, the Spirit of Winter, and husband of Co-chin-ne-na-ko, returned from the north where he spent the days playing with the north wind, and with the snow and sleet and hail. He came in a blinding storm of snow, sleet, and hail.

On reaching the town he knew that Miochin was there, and called out to him, "Ha, Miochin, are you here?" Miochin advanced to meet him. "Ha, Miochin, now I will destroy you." "Ha, Shakok, I will destroy you," answered Miochin. Shakok stopped, and as Miochin advanced towards him the snow and hail melted and the fierce wind turned to a summer breeze. Shakok was covered with frost, icicles hung all about him, but as Miochin advanced towards him the frost melted, the icicles dropped off, and his clothing was revealed. It was made of dry bleached rushes (Ska-ra-ska-ru-ka). Shakok said, "I will not fight you now, but will meet you here in four days from now and fight you till one or the other is beaten. The winner shall have Co-chin-ne-na-ko." With that Shakok left in a rage.

The wind again roared and shook the very walls, but the people were warm in their houses. Miochin was there. Next day he left

for his home in the south. Arriving there he made preparations for the meeting with Shakok. He first sent an eagle to his friend Yat-chum-me Moot, who lived in the west, asking him to come and help him in his fight with Shakok. Then he called all the birds, insects, and four-legged animals that live in summer lands. All these he called to help him. The bat (Pick-le-ke) was his advance guard and his shield, as the tough skin of the bat could best withstand the sleet and hail that Shakok would throw at him. On the third day Yat-chum-me kindled his fires, and heated the thin flat stones that he was named after. Then big black clouds of smoke rolled up from the south and covered the sky. When Shakok left he went to the north and called to him all the winter birds and the four-legged animals of the winter lands. He called these all to come and help him in the coming battle. The magpie (Shro-ak-ah) was his shield and advance guard. On the morning of the fourth day the two enemies could be seen coming. In the north the black storm clouds of winter, with snow, sleet, and hail were bringing Shakok to the battle. In the south, Yat-chum-me piled more wood on his fires and great puffs of steam and smoke arose and formed into clouds. These were coming fast towards Acoma, and the place where the fight was to take place, and were bringing Miochin, the Spirit of Summer. The thick smoke of Yat-chum-me's fires blackened all the animals Miochin had with him, and that is why the animals in the south are black or brown. Forked blazes of lightning shot out of the clouds that were bringing Miochin. Each came fast. Shakok from the north; Miochin from the south. At last they reached the town, and the flashes from the clouds singed the feathers and hair on the birds and animals that came with Shakok, turning them white; that is the reason why all the animals and birds that live in the north are white, or have some white about them. Shakok and Miochin were now close together. From the north Shakok threw snow-flakes, sleet, and hail that hissed through the air a blinding storm. In the south the big black clouds rolled along, and from Yat-chum-me's fires still rose up great puffs of smoke and steam that heated the air and melted Shakok's snow and sleet and hail, and compelled him to fall back. At last Shakok called for a truce. Miochin agreed, and the winds stopped and the snow and rain ceased falling.

They met at the wall of Acoma, and Shakok said, "I am defeated; you are the winner; Co-chin-ne-na-ko is yours." Then they agreed that Shakok should rule during half of the year, and Miochin during the other half, and that neither should trouble the other thereafter.

Ever since then one half of the year has been cold and the other half warm.

George H. Pradt.

ONONDAGA PLANT NAMES.

SOME years ago, with the aid of my good Onondaga friend, Albert Cusick, I commenced the collection of Onondaga Indian plant names, gradually including other things. His plan was to add to the simple interpretation the original meaning of the word. In many cases this was done, but we soon found that there were other names whose origin was lost. By change of form, or by remote use, there was nothing to tell why they were applied to certain objects. The full plan thus failed, but enough was secured to be of great interest.

The forests in which the Onondagas lived suggested many things to them. When one of their chiefs escorted two French missionaries from Onondaga to Oneida in 1657, it was in the winter, and they encamped on the way. When the camp-fires lit up the scene, the chief made a speech, which included these words: "Demons, who dwell in these forests, take care not to injure any of those who compose this embassy. And you, trees laden with years, and whom old age will soon cast to the ground, suspend your fall, and do not overwhelm in your ruin those who are going to prevent the ruin of the nations and the provinces."

Whenever the Iroquois met in council they removed the briars out of the paths, and plucked the thorns out of the feet of every ambassador. They not only had the tree of peace, but in concluding a war metaphorically placed the bones of the dead under a great tree never to be seen again.

Among the conifers the *pine* had the name of *o-neh'tah*, "like porcupines holding to a stick," from its long and clustered needles. The *hemlock spruce* differs a little. It is *o-ně'tah*, "greens on a stick." It must be remembered that in common usage words have been shortened from their primitive form, and so an exact rendering will show something lacking.

The *balsam fir* is *cho-koh-ton*, "blisters," from the marks on the bark. The *white cedar*, or *arbor-vitæ*, is *oo-soo-ha'tah*, or "feather-leaf;" and nothing could be more expressive. This is an old name. The *American yew*, or *ground hemlock*, is *o-ne-te-o'ne*, "hemlock that lies down," from its prostrate habit. The *tamarack* is *ka-něh'tens*, "the leaves fall;" in which it differs from our other conifers.

The *slippery*, or *red elm*, is *on-hoos'kah*, "it slips." Iroquois canoes were made of its bark, when it slipped in the spring, and thus this was an important feature. Zeisberger called the *white elm* by the same name, but this is properly *oo-kō-ha'tah*.

The *white oak* is *ki-en-tah-ken-ah'tah*, "white looking tree," from its gray hue. An *acorn* is *oo-sō'kwah*.

One name of the *sycamore* is *ka-nen'skwa*, but the more common one is *oo-da-te-cha-wun'nes*, "big stocking," perhaps from its smooth and variegated bark.

The *sugar maple* is *o-whah'tah*. The *soft maple* is *ah-weh-hot'kwah*, or "red flower," from *ah-weh'hah*, "flower," and *hot'kwah*, "red." A name for a small variety of this is *oot-kwen-tah-he-ehn'yo*, "new growth is red."

The *beechn* is *o-ech-keh'ä*. The *water beech* has a bark like this. but is quite slender, hence it is called *o-dan-tä-dē'wen*, "lean tree," as distinguished from the true beech.

The *basswood*, or *linden*, is *ho-ho'sa*, "it peels." Cords were made from the inner bark, and the outside was used for covering cabins. Like many words of constant use, it has changed but little in centuries.

In later days the Iroquois had freer possession of the St. Lawrence, and after the middle of the eighteenth century used the *canoe birch* instead of the *red elm*. The Onondagas now call this *ga-nah-jeh'kwa*, "birch that makes canoes." One of the common birches is *oo-nah-koon'sah*. The *white-wood*, or *tulip-tree*, was also sometimes used for dug-outs and for paddles. It is *ko-yen-ta-ka-ah'ta*, "white wood or tree." Loskiel said that some Indians thought the fruit and the bark of the roots a cure for fever and ague.

The *black ash* is *ga-hoon-wä'yah*, and the name is old. A slightly different form is *ka-hen-we'yah*, and this is probably the better rendering. This seems to refer to a boat. The *white ash* is simply *ka'neh*. A variety growing near water, and much used for baskets, is *ka-neh-ho'yah*, "another kind of ash." The Onondagas now go a long way for this, cut it for transportation, and take it home. It is prepared for use by repeated heavy blows on the ends, these causing the layers to separate. It is then detached in long, thin strips.

The *butternut tree* is *oo-a-wat'tah*, and the *nut* is *oo-sook'wah*, which is the common term for any kind of nut, and is of early date.

The *hickory* is *a-nck'*, and the *bitter-nut* is *us'teck*, whence comes the name of Otisco. The Jesuits said that one year the Senecas rejoiced greatly over the unusual abundance of hickory nuts. Loskiel said of their preparation, "The Indians gather a great quantity of sweet hickory nuts, which grow in great plenty in some years, and not only eat them raw, but extract a milky juice from them, which tastes well and is nourishing. Sometimes they extract an oil, by first roasting the nut in the shell under potashes, and pounding them to a fine mash, which they boil in water. The oil swimming on the surface is skimmed off and used in their cooking."

The *chestnut* is *o-hä-yah'tah*, "prickly burr." For the "horse-chestnut," *goo'na* is added, making "big prickly burr." The latter

name is also translated into the Onondaga tongue. Loskiel said chestnut-trees formed large woods. "When they are ripe, the Indians, to save themselves the trouble of gathering them, hew down the tree. They may be eaten raw, but are commonly boiled, and make a rich dish."

My wife's father used sometimes to cut down a tree for her, for the same purpose, but made it of use afterwards. When Bishop Cammerhoff was at Onondaga in July, 1750, he said, "They regaled us with chestnut milk."

The *black walnut* is *deut-soo-kwā-no'ne*, "round nut," from *oo-sook'wah*.

The *bladder-nut* has the appropriate name of *oost-tah-wen'sa*, "rattles."

A late *gray willow* is *oo-seh'tah*, an old name. The *yellow willow* is *cheek-kwa-ně-u-hoon-too'te*, "yellow tree." The *red osier* of swamps is *kwen-tah-ně-u-hoon-too'te*, "red tree." This is also an early name. *Cornus alternifolia*, called the "green osier" by some, is *twā-ha-he'he*, "broken flower or leaf."

The common *alder* is *too-see'sa*, an old name. *Ka-nus-ta'che*, or "black stick," was described as a shrub or small tree, with leaves like the maple but with black bark. It may be young forms of the black sugar maple.

For the *leather wood* I have only the Tuscarora name of *che-ka'se*, "rotten wood," all the toughness being in the bark, which is very strong.

The *sumac* is *ote-ko'tah*, "witch stick." Boys make light javelins of this, throwing them in the air. They are decorated with native dyes. The name is old, and probably the game.

Witch hazel is *oo-eh-nah-kwe'-hā'he*, "spotted stick." The *spice-bush* is *da-wah-tah-ayn'yuks*, "stick that breaks itself, or is brittle." The *sassafras* is *wah-eh-nah'kas*, "smelling stick," an early name. The bark and roots are used, and Loskiel adds that "the flowers serve for tea, and the Indians also use the berries as a medicine."

The *apple-tree* is *swa-hu'nā*, "big apple," and the name seems as old as their knowledge of the fruit. The *wild crab* is *o'yah-oon'we*, "real or original apple or fruit." *O'yah* is applied to fruit of any kind. The name of the wild has been transferred to the Siberian crab apple. The cultivated apple at once became a favorite, and the Indians planted large orchards.

The *wild thorn* is *je-kah-ha'tis*, "long eyelash," from the long thorns. It is an old name. The *shad-bush*, so conspicuous in the spring, is *kat'ton*.

The *wild cherry* is *a-ē*, another old name a little changed. The common *red cherry* is *ja'ē*, and the *white* or *sweet cherry*, *ja-ē-goo'nah*,

"big cherry," the suffix denoting size. The *choke cherry* is *ne-a-tah-tah'ne*, "something that chokes."

The *pear* is *koon-de-soo'kwis*, or "long lip." The *peach* is termed *oo-goön-why'e*, "hairy." From this is derived *gone-twi-c' o-nen'stah*, or "hairy seed," for the *peach stone*, used in the game of the bowl. The fruit was a favorite with the Indians.

A general term for *wild plums* is *ka-ha-tak'ne*, "dusty fruit." Old writers give others for varieties. Loskiel said, "The Indians prefer those bearing red and green plums, both of which have a good taste and an agreeable smell."

The *orange* has received the name of *che-kwah-ne'yū-yū'ten*, "yellow apple," and the *lemon* that of *o-che-wa'ken jit'kwā ne'yū*, "sour yellow apple."

The *common alder* has the pretty name of *os-sā'hā*, "frost on the bush," from its appearance when in bloom. It is a remedy for ague and inflammation. The *iron-wood* is *skien-tah-gus'tah*, "everlasting wood." The *aspen* has the appropriate name of *nut-ki'e*, "noisy leaf," from this obvious feature. The *poplar* has the same.

The *red mulberry* is *so'yes*, "long berry," another early name. The *wild grape* is *o-heunt-kwe'sā*, "long vine," often reaching the summits of tall trees. By adding *goona* it becomes "large grape," expressive of cultivated kinds.

Indians do not always make the nice distinctions we might expect. Thus the *Virginia creeper*, *poison ivy*, and *bitter-sweet* all have the same name, *ko-hoon'tas*, "stick that makes you sore." They usually translate this simply as "poison," but the character applies but to one of these plants.

The *prickly ash* is *ke-un'ton*, and has some medicinal properties.

The *strawberry* has a prominent place in Indian life, the berry being as much esteemed as with us, and the Onondagas call one of the months after it, as well as one of their feasts. The present name differs from one of the early ones, and is *noon-tak-tek-hah'kwā*, "growing where the ground is burned." The name of the feast adds *hoon-tah'yus*, meaning "putting in berries or feasting on them."

The *currant* is *ska-hens-skah'he*, and for the cultivated *gooseberry* *goo-na* is added, making it "large currant." The wild kind has also something to express the "thorny fruit."

The *huckleberry* played an important part in early Indian life, being gathered and dried in large quantities. The French called some kinds *bluets*. The Onondagas call the most important local kind *o-heah'che*, "black berry." *Ochia* is the old term for berry, changed a little in combination. It is often omitted, as in some following instances.

The *blackberry* is *sa-hē'is*, "long berry." Zeisberger adds to this

the word for "berry." The *red raspberry* is *oo-nah-joo'kwa*, "cap." For the *thimbleberry*, *goo-na* is added, making it "big cap." The *black raspberry* is *teu-tone-hok'toon*, "that which bends over," from its habit of growth. The *creeping blackberry* is *o-kah-hak'wah*, "an eye-ball or eye," the fruit seeming to look out of the ground.

Of course among trees and shrubs there are many general terms. One of the condolence songs is termed "at the wood's edge," because there the visiting brethren stopped by the wayside fire to comfort their mourning friends. Almost every part of the tree might be mentioned here, but a few of the more prominent will suffice.

Wood, as a material, is *o-e-un'tah*. Schoolcraft called it *weandah*, but the former is nearer the early forms. A *tree* is *kai-ehn'tah*. It is better known as given in other dialects, where it often enters into personal names. For *forest* I received *kah'hah*. Schoolcraft gave it as *kuhhago*. A *bush* is *o-hoon'tah*, another old form. A *leaf* is *o-nā'tah*, which is also early. There are also other words which may be applied to such objects.

"In the woods" is *kah-hah-goon'wah*, and *ne-ah-te-en-tah-go'nah*, "big tree," is the council name of the Oneidas.

With one or two prominent exceptions the *grass* family was of moderate importance to the Onondagas. They braided ornaments of *sweet grass*, and wove mats for their dwellings. "To be on one's own mat" was equivalent to being "at home," and to offer a seat on this was an act of hospitality. There were extensive marshes in their country, and both the common and the cat-tail *rush* were familiar and useful objects. The latter is *oo-na-too'kwa*, "rushes that grow high, or plenty of rushes growing." Perhaps, "much rushes," in the Onondaga idiom applying either to size or quantity. The *sweet flag* has the same name. Grass at its full height is *o-win-o'kah*, but short grass, as in turf, is *o-je-go'chah*. For hay we have *ose-tone'tā*.

Wheat is *o-nah'cha*, which is a rather early form. *Rice* is *o-nā-cha-ken'ā-tah*, "white wheat." *Barley* is *ta-ka-no-ska'e*, "long whiskered," and they also use our common name. Of course there are names for various parts of sowing and harvesting.

Buckwheat is *te-ya-nah-cha-too-ken'ha*, "square seed;" perhaps a seed that is not round.

Most important of all to them and the world is *Indian corn*. They have always had several varieties, and the *white* kind is *oo-nah-hah-keh-hā'tah*. For a general term *oo-nē'hah* is used. *Pop corn* is *one-ten'son* or *wah-te'sunk*.

Corn is still pounded with peculiar Indian pestles in large wooden mortars, long known to be one of the best methods, even if somewhat slow. Mats are made of corn-husks, and also one kind of masks, reserved for special officers. These are called *ka-kone'sah*.

Loskiel observed that the Iroquois corn differed from that of the Delawares, ripening much sooner. These two nations dressed corn in twelve different ways. The whole subject is one of much interest. One of the most important provisions for a journey was *pulverized parched corn*, called *one-ha'tah*, "baked corn flour," which was both light and nourishing.

Timothy grass is *oo-teh-a'hah*, "tail at the end," an expressive name for this native grass.

Red clover has a long name for a simple meaning. It is *ah-seh-ně-u-nch-toon'tah*, "three leaves." The *white clover* adds to this the word for "white."

For *weeds* in general the term is *ah-wen-no'kā*, but some troublesome ones have a more definite name. Thus both the *ox-eye daisy* and *mustard* are called *ko-hen-tuk'wus*, "it takes away your field," and the name is applied to other kinds.

Thistle is simply *ooch-ha-ne'tah*, "something that pricks." The *Canada thistle* is *ooch-ha-ne-tas'ah*, "small thistle;" and the *bull thistle* is *ooch-ha-neh-too-wah'neks*, "many big thistles."

Flax is *oo'skah*, "thread-like, or making threads." As the Onondagas used native plants in the same way, Zeisberger added *Asseroni* to this to show its foreign nature. It then meant "Dutchman's thread." For their own purposes they commonly used *Indian hemp* up to a recent day, very simply made in every cabin. This plant was termed *o-se'kah*, "to make cloth of."

The *milkweed* was too remarkable to escape attention, and was called *o-wah-kwen'stah*, "milk that sticks to the fingers."

The common *plantain* is *tu-hah-ho'e*, "it covers the road." Perhaps from this may have come the idea that it means "the white man's track." *Mosses* and *lichens* contain much the same idea, being called *o-weh-a'stah*, "growing all over." A similar name is given to a creeping *buttercup*.

The *pokeweed* furnished their principal vegetable dye, and was named accordingly, *oo-ju-gwah'sah*, "color weed." Loskiel said that the roots were applied to the hands and feet as stimulants in fevers. This purple has been highly praised.

The *nettle* is *o-yen-hā'tah*, "hairs that will catch you if you are not careful." The *catnip* is *ta-koos-ka-na'tuks*, "cat-eating leaf." From the same root comes *ta'koose*, the name of *catkins*, "little cats." Of course both are recent.

"*Tobacco*," says an old couplet, "is an Indian weed. It was the Devil sowed the seed." The Indian could not foresee its world-wide use as he smoked it in his forest home, or offered it as a grateful offering to spirits bad and good. The Onondagas call it *o-yen-kwa*, in general, but add *hon'we*, "real or original," to distinguish

their own kind, *N. rustica*. This has yellow flowers, and grows from self-sown seed. They use this exclusively in all religious rites. So much has been written on this that no discussion is now required. Loskiel said, "The Indians consider it as one of the most essential necessities of life. The species in common use with the Delawares and Iroquois is so strong that they never smoke it alone, but mix it with the dried leaves of the *sumac* (*rhus glabrum*), or with another herb, called by them *degokimak*, the leaves of which resemble bay leaves, or with the red bark of a species of willow, called by them *red-wood*." Small bags of tobacco are tied to masks to propitiate their spirits, and it influences common life yet.

For two hundred years the Indians have been given to poisons, but not much in the past century, and the *water hemlock*, *o-nah-sān'ā*, has been the most convenient and favorite one. It was not so much that they poisoned others, but themselves. The Nanticokes brought a bad reputation of this kind with them when they entered New York.

On the shores of Onondaga Lake are large patches of *salicornia*, commonly called "samphire." From the thick and fleshy leaves this is named *o-heah-gwe'yah*, "fingers." It is even more expressive when it has the common addition of *kit-kit*, thus meaning "chicken's fingers or toes."

Pennyroyal is *kah-hone-tah'kas*, "smelling weed." Of course they have grown fond of *tea*, and this is *kō-nā-wah-no'waks o-no-k'wach'ah*, "headache medicine."

Peppermint is *kah-nah-noos'tah*, "colder, or that which makes cold," from the first sensation. *Spearmint* is the same, but adds a distinction of the stem.

Of many common mints they know little. *Horehound* grows abundantly on the reservation, but they have no name for it or knowledge of its virtues.

Many *weeds* go without names, especially if they are not troublesome, but I could get none for the *pigweed*, *ragweed*, *May weed*, and *mallow*. The *burdock* is *oo-nū-kwa-sa-wa'nehs*, "big burr." The *bidens*, commonly called "sticktight" here, is *ne-uh-noo-kwa-sa'-sa-ah*, "small burr." The *hound's-tongue* is *ten-te-nah-ki-en'tūn-oo-nōo-kwa'yā*, or "sheep burr." The first six syllables make the name of "sheep," and may be used as one word.

Sarsaparilla is *juke-tā'his*, "long root." Some other plants have the same name. It is used medicinally.

Among roots *ginseng* has a high reputation, though used only by the Chinese. Hundreds of the Onondagas and Oneidas were employed in digging it for the French and English traders 150 years ago, and the Moravian missionaries, at that time at Onondaga,

often supplied their needs by digging this root. The Onondagas call it *da-kien-too'keh*, "forked plant." Mr. J. V. H. Clark gave it as *ga-ren-to-quen*, with the same meaning. It is *ka-lan-dag-gough* in Oneida. An Onondaga friend told me the proper way in digging it is to scatter a little tobacco over the first plant found, for good luck, and leave it in the ground. A prosperous search would follow.

The *snake-root* is *o-skwen-ē'tah*, but I could not get the meaning. The bruised leaves of this, used externally and internally, have always had a high reputation as a remedy for the bite of the rattle-snake.

The *artichoke* and *clecchampane* are often confused. One name for the former is *oo-nuh-na'tah*. Another is *ook-ta-ha-wa'ne*, "big root;" and still another is *ko-a'wa-soont-hah*, "flower coming from a sunflower." The *sunflower* is *o-ah-wen'sa*.

The *yellow dock* is *t'ya-tah*, "she stands over yonder," suggesting some story, but more probably, when ripe, a brown forest maiden adorned with beads and other ornaments.

The *mullein* has two appropriate names: *ki-sit'hi*, "flannel," and *oo-da-teach'ha*, "stockings."

The *white boneset* or *thoroughwort* is *da-uh-kah-tah-ais'te*, "leaves coming together." One of our names alludes to this feature, as well as the specific name in Latin. The *purple boneset* is *kwen'tah ne-yah-wen-ho'ten*. The idea is implied that the two colors represent a husband and wife, and this applies to other plants which are thus related and distinguished, as in some trilliums. *Kwen-tah* is "red."

Indigo is much used as a color, and has the name of *o-sük'wah o-cen'yah*, the latter word meaning "blue." Early writers praised their native dyes in an extravagant way. Some have been introduced, but some old kinds survive.

Potatoes are grown and used by the Onondagas, and they are critical as to the kind. They are called *oo-neh-noo'kwa*.

The *onion* and *garlic* are *oo-noh'sah*. The *leeks* growing in low lands are *oo-noh-so'yah*, "queer onion," and the *wild onion* is *oo-noh-sah-kah-hah-koon-wā'ha*, "onion that grows in the woods."

The *turnip* is *o-jé'kwa*, "round or hammer root," and the *beet* is *oke-tā'hä*, "root." Additions are made to show the kind.

The *carrot* has a name proportioned to its length. It is *o-ject-kwah-ne-uk-ta-ha'ta*, "yellow root."

Beans are *oo-sa-ha'tah*, and *peas* are *o-na'kwa*, but Zeisberger called the latter *os-sa-he-ta As-se-ro-ni*, or "Dutch beans," the latter being the Iroquois word for the first colonists of New York. The Indians distinguished many things of foreign origin in this way.

The missionary mentioned was called *Ganousseracheri* by the Onondagas, which meant "on the pumpkin." That vegetable is

called *oo-neoh-sah*, adding *oon-we*, or "real or original" for the *squash*, which they had before the other. Many things are thus distinguished.

The *watermelon* is *oo-neoh-sah-kah'te*, "green melon or melon eaten raw." The *muskmelon* is *wah-he-yah'yees*, "thing that gets ripe;" this usually changing color, while the other does not. The *cucumber* is called *oot-no-skwi'ne*, "with prickles on it."

The *cabbage* must have attracted attention at an early day, as its name *oo-nā-soo*, was in use one hundred and fifty years ago, long enough for its origin to be forgotten. Its counterpart in the garden fares better in this way; the *lettuce* being called *oo-na-tah-kah'te*, "raw leaf, i. e., eaten raw."

Tomatoes is changed to *skomatose*, and *barley* to *bawley*.

The *yellow cowslip*, or *caltha palustris*, is *ka-nah-wah'hawks*, "it opens the swamp," perhaps as being one of the earliest flowers there.

The *bloodroot* was used as a paint or dye by the Indians, and is called *da-weh-kwen'chuks*, "it breaks blood."

The *yellow moccasin flower* is *kwe-ko-heah-o-tah'kwa*, or "whip-poor-will shoe." The latter is also a Connecticut name. The bird is rare in Onondaga County, but both bird and flower occur on the reservation.

The *mandrake* or "May apple" (*podophyllum*) is *o-na-when'stah*, "soft fruit."

Violets are *ta-keah-noon-wi'tahs*, "two heads entangled," alluding to a widespread childish game. The *pansy's* name is good, *ten-kah-kah'hā*, "he looks at me." The *hepatica*, or *spring beauty*, is *che'-che*, but I could not get the meaning. It is probably from *ojejea*, a flower in Oneida.

Those who have seen a child in an Indian cradle, with the hood dropped over its face, will see the appropriateness of the name of *Fack-in-the-pulpit*, which is *kah-ā-hoor-sa*, "Indian cradle-board."

The *golden rod* is *o-yun'wa*. Its autumn companion, the *wild aster*, has its seasonable meaning, *ka-sā-ha-yein-tuk'wah*, "it brings the frost."

The *wintergreen* is *kah-nah-koon-sah'gas*, "birch-smelling plant." The *partridge-berry* has a long compound name, being *noon-yeah-ki'e oo-nah'yeah*. The first word is the name of the bird, and means "noisy foot."

Ah-weh'hah is the word for flower, and this is also the name of the *hop*. The Oneida name of the *hop* is also that of a flower.

Mythologic ideas appear in two species of *dicentra*, which are called *hah-ska-nah-ho-ne'hah*, "food for ghosts, or ghost corn." Spirits do not go at once to their future home, but linger a while, and

require food. In old times they used to glean the cornfields and clean out the kettles. The ghostly appearance of these flowers makes their name appropriate.

The fringed and fluffy flowers of the *wild clematis* have given it its name of *ka-nok-we-en'tah*, "foggy." According to some the name suggests the opened head of the *cat-tail*. This, again, suggests to me the Onondaga name of the *catkins*, familiar to children as "pussy-willows." The Onondagas call them *ta'koose*, "little cats," much as we do.

The *white trillium* is called *o-je-gen-stah*, "wrinkles on the forehead," the flower being strongly veined. They ascribe no medicinal virtues to the genus. The *purple trillium* is *kwen-tah ne-yah-wen-ho'ten o-je-gen'stah*, "red wrinkles in the forehead," but conveying also the idea of "husband and wife," as in other cases.

The *false mitre-wort* has the same name as the *peach*, *oo-goon-why'e*, or "hairy."

Blue cohosh is *oo-kah'ta*, "not ripe." This is applied to the red and white kinds also. Another name received was *ka-ko-sah-tes-chal'kas*, "smells like a horse," but without the species.

The *wild rose* has the name of *ah-we-ha-tak'ke*, or "red flower," and this may be applied to other kinds. From its medicinal virtues it is also called *ko-tot-hot'ah*, "it stops diarrhoea."

The *dentaria*, often called "crinkle-root," is *o-cch-ken-tah*, "braid," in allusion to the zigzag roots.

That odd plant, the *brown beech drops*, is called *och-ke-ah-kik'ha*, "it grows on beech grounds." Another curious plant, the woody *fungus* on decaying trees, is called *o-nah'sah*, and this name is also applied to a cock's comb, which it resembles. There is a story connected with this fungus.

The *adder's-tongue*, or *dog-tooth violet*, is *je-gah-kwi'tah*. The Tuscaroras call it *u-tca-nah're*, "crooked shin." The *claytonia*, or *spring beauty*, is *ko-sah-tes-kon-hose'kas*, from its peculiar smell.

A very large number of our native plants are now unknown to the Onondagas, and if they ever had names they have disappeared. Some familiar to them by sight have received no names generally known, but are distinguished in some cases by our own. This will create no surprise when we consider how few plants and trees our own people can commonly call by name. In some cases it may simply be that a few had names known to others, but not to my informants.

I could obtain no names for the *Indian pipe*, *cardinal flower*, *pitcher plant*, *gold thread*, *arrow leaf*, *fern*, *pickerel weed*, *flowering dogwood*, *mountain ash*, *lily*, *buttercup*, *locust*, *butterfly weed*, and many others, well known or rare.

I add a few words of a more general nature. A flower *seed* is *o-tach'ha*. The word for *bark* is *o-skon'tah*, but was *ka-soo'tah* at an earlier day. It was of great importance in building houses, making canoes and various utensils; in some cases bags, ropes, and thread.

Brushwood is *ode-ko'hah*. The New York Indians had a habit of burning this over in places, giving better pasturage for the deer, and making hunting easier. A *bud* is *ose-kwa'ycah*. An early French writer called it *ka-hon-che'ra*. A *branch* is *o-en'gah*; a *stick* is *o-én'nah*. A *log* is *ka-ine'tah*, about the same as the word for tree, referring to the "trunk" in the latter case.

An *orchard* is *wah-ton-tah'te*, "where trees have been planted." A *garden* is *ne-kah-hen-tüs'tah*, "small beds," *o-hen'ta* or *ka-hen'ta*, being a "field." This term is used in counting in one of their games. A *farm* is *ka-hen-tuk'kã*, "on the fields."

Turf is properly *o-je-ko-chä'kä*, "green place," but when *sod* is taken up and set out elsewhere, the word *oh-oon'kwah* is used, meaning to "take up pieces of turf."

Blight has attracted attention, and is termed *o-ten-hah-yen'te*. The word for *sap* is *o-nä'kah*, "water from a tree," but the name of the tree is added for this. It is also used for "whiskey," and for most liquids except water.

Ki-an'twe means *crop*, and for *sheaf* we have *ote-ho'kwah*, "bundle." *Chaff* is *o-ka'wah*.

Among our imports *pepper* is called *ta-yu'side*, or "sour stuff." The *hazel-nut* is *o-nea'stah* among the Senecas, but there is now no Onondaga name. An old writer called it *os-totch-e'ra*.

The three great vegetable supporters of Indian life were *corn*, *beans*, and *pumpkins* or *squashes*. Collectively the Onondagas term these *tune-hä'kwe*, "those we live on." They are remembered at various thanksgiving feasts. It is well known that all were cultivated by the Indians before America was discovered, and that the word *squash* came from the New England tribes.

There are many stories about the origin of these, differing greatly, but an Onondaga tradition, received by John Bartram while there in 1743, may be quoted here. Lewis Evans, the Philadelphia map-maker, was with him on this journey, and placed on his map a high hill northwest of the present site of Cortland, N. Y., with this note: "Where Indian Corn, Tobacco, Squashes, and Pompions were first found by the Natives, according to their Traditions."

John Bartram gave a fuller account: "We perceived a hill where the *Indians* say *Indian* corn, tobacco, and squashes were found on the following occasion: An *Indian* (whose wife had eloped) came hither to hunt, and with his skins to purchase another. Here he espied a young squaw alone at the hill; going to her, and inquiring

where she came from, he received for answer that she came from heaven to provide sustenance for the poor *Indians*, and if he came to that place twelve months after he should find food there. He came accordingly and found corn, squashes, and tobacco, which were propagated from thence through the country." This was religiously believed by the Onondagas.

I have a number of Onondaga plant names from Schoolcraft, Zeisberger, and from an old French vocabulary, called Onondaga by Mr. J. G. Shea. The last seems a compound of dialects, with the weight in favor of Cayuga words. This has been slightly referred to here. Zeisberger spent much time at Onondaga, and called his lexicon after that nation. Unfortunately he fell into the mistake which his Onondaga friends pointed out. He adhered to no one dialect, and while many of his words are Onondaga, a large proportion are not. Some words seem of his own composition, from simple words then in use. In any case, these must be used with care. Schoolcraft's brief vocabulary treated of but few species of plants, and most of these names are like those now in use. A reference to him was unnecessary. All these, however, have occasionally proved helpful, as when Zeisberger called the *whitewood* or "tulip tree," (poplar) *sque-jô'na*, or "large flower."

I make a few notes from Loskiel on the properties and uses of some plants and fruits by the Indians. He said they planted the *ground nut*, the root only being eaten. "When they are boiled, they taste almost like chestnuts, but cannot be eaten raw." *Podophyllum* he called "wild citron," and said the root was a deadly poison. The Indians had and have the *wild crab apples*, and, "being very fond of sharp and sour fruit, eat them in abundance." *Beans* were eaten with bears' flesh, and are still used in bread.

Loskiel said there was no tree so much esteemed as the *maple*, from which they made sugar. "The Delawares call it the 'stone tree,' on account of the hardness of its wood, but the Iroquois, 'sugar tree.'"

Besides two kinds of *snake root*, this writer said, "A decoction of the buds or bark of the white ash (*fraxinus carolina*) taken inwardly is said to be a certain remedy against the effects of this poison" of the rattlesnake.

Many thought the *flowering dogwood* equal to Peruvian bark, and they cured the effects of poison sumac "by drinking saffron-tea, and using a salve made of cream and marshmallow." This must have been a recent remedy.

Wintergreens were used as a stomachic, and the juice of the *blood-root* was a strong and dangerous emetic. *Arum maculatum* was pungent and unfit for food when fresh. When properly prepared and cooked it was safely eaten, and was also used as a medicine.

Other like notes have been made by other men. When the French colony was at Onondaga Lake, 1656-58, the vegetable products of the country were described in extravagant terms.

On the way there they were out of food at the mouth of La Famine (Salmon) River. They found there "a little wild fruit which they call here *atoka*; the young men went to pick some in the neighboring meadows, and although it had almost no taste or substance, hunger made us find it excellent; it is almost of the color and size of a small cherry." The *cranberry* is still called *atoka* in French Canada.

When in Onondaga and at ease, the journalist's fancy overflowed: "One sees there cherries without a stone, fruits which have the color and the size of an apricot, the flower of the white lily, and the odor and taste of the lemon (perhaps *podophyllum*). . . . But the most common plant and the most marvellous of these countries is that which we call the universal plant, because its leaves bruised close up in a short time all kinds of wounds; these leaves of the size of the hand have the figure of the lily painted on armor, and its roots have the odor of the laurel-tree. The most vivid scarlet, the most brilliant green, and the yellow and orange most common in Europe, are inferior to the different colors which our savages extract from roots."

In the glowing description of the "universal tree" one almost loses sight of the *sassafras*.

These names are taken from my present notes, and are incomplete in some ways. Careful comparison will produce more uniformity of spelling and sound, and should my present work be continued in some branches not at first intended, I hope for valuable and permanent results. For the present the illustration of New York archæology requires most of my time, and language is incidental.

W. M. Beauchamp.

SYRACUSE, N. Y.

AN INDIAN MYTH OF THE SAN JOAQUIN BASIN.

WHILE engaged in research in California for the Field Columbian Museum I found a myth, evidently of very ancient origin, one phase of which bears upon the prehistoric topography of a certain section of the San Joaquin Valley.

From the Sacramento River in mid California there stretches southward a wide level plain some three hundred miles in length, which is walled in on three sides by the Sierras and Coast Range Mountains. This territory of some 20,000 square miles was once entirely held by two linguistic stocks of Indians: the Mariposans on the south occupied Tulare Basin, while the Moquelumnians to the north covered the San Joaquin Plains and extended northward almost around San Francisco Bay. There is evidence that the numerical strength of each family was in proportion to the extent of their territories, thus presuming that the mentalities of these two peoples were far more widely disseminated than any others of aboriginal California. The paltry remnants of this multitude are now scattered along the western slopes of the Sierra Mountains, and in each settlement I found one or more ancient representative of tribes otherwise extinct, each of whom, in their several tongues and dialects, repeated with singular consistency the following myth. This version is from a Mariposan native of the south fork of the Tule River:

"Once a man lived with his wife up the cañon. She was a handsome woman and he loved her much. One time they quarrelled and she died from his beating. He was sorry and cried aloud. He found no comfort. He ate nothing, and lay down beside her grave. He lay there continually for three days and three nights fasting. During the fourth night he was crying for her to come back to him. As the great star stood overhead he felt the ground tremble and saw the earth moving on her grave. The clods rolled back and she arose and stood brushing from herself every speck of dust until she was clean. He stared, but was silent (a man dies instantly when speaking to a ghost). She started away. She went swiftly down toward Tóxīl (the point of sunset) and he ran after her weeping. She often turned and warned him back, declaring that she was bound for the Tib'ík-nītc, the home of the dead. He still pursued her for four days and four nights when they reached Tó-līt, a great roaring water. She mounted a bridge, slender and fragile like a spider's web, and began to cross over. He cried aloud with beseeching gestures. She turned. She pitied him. She stretched a hand toward him, and he felt strong and comforted. He sprang upon the bridge, but she would not suffer his touch. They crossed on Tcé-

laul in this manner. Tcé-laúl is long, very long, but the spirits of the good cross it easily; the bad fall off and turn into *čp'žs* (pike fish), who must swim back to feed the living. The man saw a great land, a rich land, a warm, fruitful land, and people from all the world. He saw all kinds of different peoples, and they lived peaceably together, for there was plenty for all. The woman told him to observe closely; for he must return and tell all to his people before he died on the fourth day. He did so. She took him back across Tcé-laúl and he ran home. He told all to his kin people and died on the fourth day as predicted."

This translation follows the original very closely, only omitting the Indians' repetitions, when emphasizing a point. Another Mariposan rendition, given me in Madera County by a member of the Teuk-tcān'-si tribe, is as follows:—

"A certain man had a beautiful wife and he loved her. One time they quarrelled, and he killed her unintentionally. He grieved over it greatly, and lay by her grave three nights and three days. In the fourth night he saw the ground heave up, and she was pushed upon the surface. She was loaded with all her burial gifts. She bade him not to follow her, but he sprang up and ran with her towards Xó-cum (the north). They ran a long distance until they came to Hó-hǒ, a tumbling, furious river. He cried out to her, but she ran out upon a very long, flimsy bridge (tá-la-mûtc), upon which no human can balance. He fell to the sand shrieking. Then she turned and beckoned him on, but would not touch him. His living scent was too strong. She guided him safely over the bridge, and the other shore was all dark. She said, 'Wait a while and there will be light.' Then great blue and red fires flashed up and went out again. They lighted up everything, and he saw a great country. He saw many kinds of people. He saw his dead relatives and friends. He saw a long line of little babies moving silently back across the bridge. They were coming here to our women. He had time to see everything in that land before the woman took him over the bridge again. She bade him tell his people all the wonders and then return to her on the third day. He ran back and called his tribe together and related all he had seen. He finished telling it and died."

It will be noticed that this rendition differs somewhat from the first; but in reality the originals seem to me, from my very limited knowledge of the Mariposan tongue, to be almost duplicates. One point of divergence is the direction the pair travelled, and which my interpreter promptly admitted, saying that this was due to the location of the tribe telling it. In fact I noted that the most southern tribes of Mariposans placed their Tib'-ík-nītc almost to the true

west, and as I travelled northward, each successive tribe moved this mythical point farther from the west, till the San Joaquin Mariposans indicated almost compass north, or a variation of about eighty degrees within 150 miles. Another interesting point in this myth lies in the fact that a number of archaic words are found, identical in every version and which could not be translated by the Indians.

On reaching the Moquelumnian peoples I heard this same myth repeated in the several dialects of some ten tribes, and though the birthplaces of these ancient relicts were, in extreme cases, over 200 miles apart, they were unanimous in placing their O-ló-wi-ta (the place of their spiritual genesis and exodus) to the west northwest. A very intelligent Indian living on the Merced River below Yosemite Valley sums up the opinions of his people in the following observation: "When an Indian dies his spirit goes on, on, on, to O-ló-wín (pointing westward). That is a big place, and a long, long ways off, and no live man can go to that place. Only the dead peoples. When a man is dead four days his spirit gets loose and packs up everything and comes up and lights right out this way (pointing). No kind of hill can stop it. It stays around here four days and watches its chance to get away from the Devil. The Devil keeps it corralled, but we all pray and the spirit gets away all right. We pray to God. I don't know where he is. Maybe above somewhere. The spirit moves along night and day. It knows the road all right; for it has been that way before. We don't know when, but we all say that we all of us come from there. Even our little children know that trail. Yes, there is water, plenty of waters, big, this way (the arms are whirled in every direction). No, there is no boat about it. A bridge, a fine fragile long bridge, more than a mile, maybe a hundred miles, a thousand miles long. The soul takes everything along. Now, since we bury everything, I don't know about it. If the soul should drop off that bridge into the water it turns at once to hó-lo-mai (pike fish) and swims off. I never saw the ocean. That is the place we get our shells. That is-not O-ló-wín; for O-ló-wín is land, plenty, big, fine, green, warm place, plenty game and seeds and fish. You call that Hó-wín (heaven). That is the place."

I have intimated at the beginning of this paper that the Moquelumnians and Mariposans were Plains-People, being separated at the European's advent by a slight but well recognized ridge across the plains near its longitudinal centre. But we find no tradition in either tongue speaking of themselves other than as highlanders, dwellers in cedar and pine groves; near rushing streams and glaciers, and that their west was bounded by a sea of dimensions mysterious to them. The physical conformation of this basin leaves us little doubt that such a sea did once exist.

J. W. Hudson.

MEMORIALS OF THE "INDIAN."

THE name "Indian," by which the aborigines of America are now generally known, had its origin in the fact that the Spanish discoverers of the New World, believing that they had landed upon some part of the coast of India, called the natives of the lands explored by them *Indios*, "Indians." And this term, passing into the various European languages, has clung to them in spite of the misleading connotation. Indeed, the substitute for "American Indian" adopted by certain eminent Americanists, "Amerind" (the word is due to the suggestion of Major J. W. Powell), would, etymologically, at least, perpetuate the mistake.

Things *Indian*, large and small, still dot over the American continent. In the United States we have an *Indian Territory*; a State of *Indiana* (also a place called *Indiana* in Pennsylvania) with its capital *Indianapolis* (another *Indianapolis* exists in Iowa); at least eight places called *Indianola* (one each in Florida, Illinois, Iowa, Kansas, Mississippi, Nebraska, Texas, Utah); several localities known as *Indio* (in California, Texas). There are also recognized in the gazetteers and kindred compilations the following local names:—

Indian Bay (Ark.); *Bayou* (La.); *Bottom* (Ky.); *Branch* (Mass., N. J.); *Brook* (Mass., N. J.); *Camp* (O., W. Va.); *Castle* (N. Y.); *Creek* (13, — one each in Ala., Ark., Ky., Miss., Mo., Neb., N. J., Va.; two each in Pa., Tenn.); *Crossing* (Tex.); *Diggings* (Cal.); *Draft* (Va.); *Falls* (N. Y.); *Field* (Mich.); *Fields* (Ky.); *Ford* (Wis.); *Gap* (Tex.); *Grove* (Mo.); *Gulch* (Cal.); *Harbor* (Conn.); *Head* (N. Y., Pa., Utah); *Hill* (Ala., Conn., 5 in Mass., O., S. C.); *Hills* (Mass.); *Lake* (Ill., Mich., N. Y.); *Mills* (N. J., W. Va.); *Mound* (La., Tenn.); *Neck* (Conn., Mass., Va.); *Orchard* (Mass., Penn.); *Pass* (2 in N. Y., Nev.); *Point* (Me.); *Pond* (Conn., Mass.); *Ridge* (Pa., Tenn.); *River* (Conn., Fla., Mass., Me., Mich., N. Y., R. I.); *Rock* (Me., Va.); *Run* (Ky., Pa.); *Spring* (Cal., Miss., Nev., N. Y., Utah); *Springs* (Cal., Fla., Ga., Ind., Md., Tenn.); *Swamp* (R. I.); *Town* (Mich., N. C., S. C.); *Trail* (N. C.); *Valley* (Cal., Idaho, Va.); *Village* (La., Minn., Okl.); *Wells* (Cal.).

The "Topographical Dictionaries" of the United States Geological Survey reveal a great many more names of this sort, and research into the minutiae of local nomenclature would doubtless add others to the list. Canada and Newfoundland likewise bring their quota. In Newfoundland we find: *Indian Brook*, *Bay*, *Arm*, *Lake*, etc., besides a number of things named *Red Indian* after the aborigines, now extinct. In Nova Scotia there are: *Indian Brook*, *Indian Harbor*, *Indian Point*, etc. In New Brunswick, according to Professor

Genung : "The name *Indian River* occurs once, *Indian Cove* once, *Indian Falls* once, *Indiantown* twice, *Indian Beach* twice, *Indian Camp Point* once, *Indian Brook* twice, *Indian Bay* once, *Indian Lake* twice, *Indian Mountain* once, *Indian Island* eight times, *Indian Point* at least twelve times." Among the post-offices in other parts of Canada are: *Indian Brook* (Ont.), *Indian Ford* (Man.), *Indian Head* (Assa.), *Indian Lorette* (Que.), *Indian River* (Ont.), *Indian River* (P. E. I.), etc.

Names of places are not the only things "Indian." From time to time many other things have been called "Indian" because they were new or strange or had some real or fancied connection with the aborigines. Thus, wild species of plants have often been termed "Indian" to mark them off from the more familiar sorts, and children use "Indian" substitutes for well-known plants. Sometimes, again, actual use by the Indians in medicine, art, industry, etc., has given rise to such names. Popular American names of plants abound in illustration of these points. Among things "Indian" of the kind in question are the following:—

Indian arrow. Name applied in Salem (Ind.) to the *Euonymus atropurpureus* or wahoo (Bergen).

Indian bean. Name given in Morristown (N. J.) to the *Apios tuberosa*, "wild bean," or ground-nut (Bergen).

Indian bed. A particular way of roasting clams: "The clams are simply placed close together on the ground, with the hinges uppermost, and over them is made a fire of brush" (Bartlett).

Indian boys and girls. Name applied in Madison (Wis.) to the *Dicentra cucullaria*, or "Dutchman's breeches" (Bergen).

Indian bread. 1. Bread made from Indian corn and rye (other names are "rye and Indian," "Boston bread," etc.). 2. Cassava. 3. Tuckahoe (*Sclerotium giganteum*).

Indian chickweed. Name given to the *Mollugo verticillata*, to distinguish it from the *Stellaria media*, or common chickweed.

Indian chief. Name applied in Rockford (Ill.) to the *Dodocatheon Meadia* (Bergen).

Indian corn. Maize (*Zea mays*).

Indian cucumber. The *Mediola virginica*, of the lily family.

Indian currant. The *Symphoricarpos communis*, or Missouri coral-berry.

Indian dab. "The name given in certain parts of Pennsylvania to a kind of batter-cake" (Bartlett).

Indian fig. 1. The fruit of a large species of cactus (*Cereus giganteus*), found in New Mexico, Arizona, etc. 2. The *Opuntia Rafinesquii* of the Northeastern States.

¹ *Proc. Roy. Soc. Can.*, 1898, sec. ii. p. 219.

Indian gift. A term "proverbially applied to anything reclaimed after having been given." The origin of the expression is as follows: "When an Indian gives anything, he expects to receive an equivalent, or to have his gift returned. This term is applied by children to a child, who, after having given away a thing, wishes to have it back again" (Bartlett).

Indian giver. The term "Indian giver" is also used in the sense of "repentant giver." According to Dr. H. C. Bolton:¹ "If an American child, who has made a small gift to a playmate, is indiscreet enough to ask that the gift be returned, he (or she) is immediately accused of being an *Indian-giver*, or as it is commonly pronounced, *Injun-giver*. The child so unwise as to regret his gift is regarded with great disdain by his playmates, who always treat 'Injun-givers' with scornful looks and sometimes with wordy derision as having committed a great offence to child-etiquette."

Indian gravel-root. A West Virginian name of the *Eupatorium purpureum*, "Joe Pye weed," or trumpet weed.

Indian hemp. 1. A name applied to plants used by the Indians for textile purposes, — *Apocynum cannabinum*, *A. androsæmifolium*, etc. 2. An Ohio name for the *Abutilon avicennæ*, also known as "Indian mallow" (Bergen). 3. A West Virginian name for the *Linaria vulgaris*.

Indian ladder. A tree ladder: "A ladder made of a small tree by trimming it so as to leave only a few inches of each branch as a support for the feet" (Bartlett).

Indian lemonade. A California name for the *Rhus canadensis*.

Indian lettuce. A California name for the *Montia fontana*.

Indian mallow. The *Abutilon avicennæ*, also called "Indian hemp."

Indian meal. Maize or corn meal. A mixture of the flour of maize and wheat was called "wheat and Indian," and a similar mixture with rye flour "rye and Indian" (Bartlett).

Indian melon. A name given in Colorado to a species of *Echinocactus*.

Indian mozemize. A name given in Ferrisburg (Vt.) to the *Pyrus Americana*, also known as mooze misse (Bergen).

Indian orchard. In certain parts of New England and New York, "an old orchard of ungrafted trees, the time of whose planting is not known" (Bartlett).

Indian paint. 1. A Missouri and Minnesota name for the *Lithospermum canescens*. 2. A Wisconsin name for a species of *Tradescantia*. 3. A name for the *Chenopodium capitatum*.

Indian paint-brush. A name given in Massachusetts to the *Castilleja coccinea*, or "painted-cup," of the figwort family (Bergen).

¹ *Jour. Amer. Folk-Lore*, vol. v. p. 68.

Indian peach. A term applied to "ungrafted peach-trees, which are considered to be more thrifty and to bear larger fruit than others" (Bartlett).

Indian physic. A name given to the *Gillenla trifoliata*, a medicinal plant. In certain parts of North Carolina the *G. stipulacea* is called "Indian physic."

Indian pink. 1. An Illinois name of the *Castilleja coccinea*, called in Massachusetts "Indian paint-brush." 2. A name given in parts of Massachusetts to the *Silene pennsylvanica*, and in California to the *S. Californica*. 3. A name given in certain parts of Massachusetts to the *Polygala paucifolia*, or fringed polygala (Bergen).

Indian pipe. The *Monotropa uniflora*. The bending of the young heads suggested the name.

Indian pipe-stone. A name for catlinite.

Indian pitcher. The pitcher-plant (*Sarracenia purpurea*).

Indian plantain. The name given to a species of *Cacalia*.

Indian poke. The white (or false) hellebore, *Veratum viride*.

Indian posy. A name applied in Long Island and parts of Connecticut to the *Gnaphalium polycephalum*, or fragrant life everlasting (Bergen).

Indian potato. 1. An Ohio name for the *Dicentra canadensis*, or "squirrel corn." 2. A California name for the *Brodiaea capitata*.

Indian pudding. A pudding made of corn meal, molasses, etc.

Indian rhubarb. A California name for the *Saxifraga peltata*.

Indian rice. A name sometimes applied to the "wild rice" (*Zizania aquatica*) of the region of the Great Lakes, etc.

Indian root. A New Hampshire name for the *Aralia racemosa*, or spikenard, of the ginseng family (Bergen).

Indian slipper. A name given in certain parts of New England to the *Cypripedium acaule*, the pink "lady's slipper," or "moccasin flower."

Indian summer. The "second summer," or "short season of pleasant weather, usually occurring about the middle of November," corresponding to the European "St. Martha's summer," "Summer of All Saints," etc. The term is said to have originated "from the custom of the Indians to avail themselves of this delightful time for harvesting their corn; and the tradition is that they were accustomed to say they had always a second summer of nine days just before the winter set in" (Bartlett).

Indian tea. The name given to several plants, the leaves, etc., of which were used by the Indians (and afterwards by some of the whites) to make "tea." In Newfoundland and Labrador the *Ledum latifolium* and *L. palustre*, better known as "Labrador tea," are called "Indian tea."

Indian tobacco. 1. A name applied to the *Lobelia inflata*. 2. A former name in New Jersey of the *Verbascum thapsus*, or common mullein (Bartlett). 3. A New York name of the *Nicotiana rustica*. 4. A name given to the *Antennaria plantaginifolia*, "chewed by children as a substitute for tobacco" (Bergen).

Indian turnip. 1. The New England "Wake Robin," or "Jack-in-the-Pulpit" (*Arum triphyllum*). 2. The "pomme blanche," or "prairie potato" (*Psoralea esculenta*) of the Western plains.

Indian vervine. A Newfoundland name for the *Lycopodium lucidulum*.

Indian warrior. A California name for the *Pedicularis densiflora*.

Indian weed. An early name for tobacco.

Indian wheat. An early name of maize, Indian corn.

Indian whort. A name given in Labrador and Newfoundland to the *Arotostaphylos uva-ursi*, or "bear-berry," of the heath family (Bergen).

Nor has the *squaw*, the Indian woman, been forgotten. *Squaw Mountain* in Colorado, *Squaw Creek* in Idaho, and a few other places scattered over the country, bear her name. A number of plants, etc., have been called after her. Among them are these:—

Squaw berry. 1. The partridge-berry (*Mitchella repens*). 2. The *Vaccinium stamineum*, of the heath family, known also as "squaw huckleberry."

Squaw bush. 1. A name for the *Cornus stolonifera* and *C. sericea* in Maine and the West respectively. 2. A California name for the *Canadensis*.

Squaw flower. A Vermont name for the *Trillium erectum*, called also "birthroot," "squaw root," etc. (Bergen).

Squaw mint. The American pennyroyal, *Hedeoma pulegoides*.

Squaw root. 1. A New Hampshire name for the *Trillium erectum* (Bergen). 2. Cohosh, black and blue. 3. The *Caulophyllum thalictroides*, known also as papoose root. 4. The *Conapholis Americana*.

Squaw's carpet. A California name for the *Ceanothus prostratus*.

Squaw vine. A name given in parts of New England to the *Mitchella repens*, or "partridge-berry."

Squaw weed. 1. The *Erigeron Philadelphicum*, a species of daisy. 2. The *Senecio aureus*, or golden ragwort.

After the *squaw*, too, are named the *old squaw*, or long-tailed duck (*Clangula hiemalis*), and the *squaw-fish* have been named. Another interesting memorial of the *squaw* is the expression *squaw man* (= 1. An Indian man doing woman's work; an effeminate. 2. A white man who has married an Indian, and lives with her people). In questions of the disposition of Indian lands the "squaw man" figures a good deal.

Even the *pappoose*, or Indian child, is remembered in the term *pappoose root*, applied to the blue cohosh (*Caulophyllum thalictroides*).

Other languages besides English, which have implanted themselves upon the American continent, have also memorials of the "Indian." The French of Quebec possess, among others, the following interesting expressions : —

Botte sauvage. Moccasin. The term *botte sauvage* is much older in the language than *moccasin* and its variants, which are more literary, and mostly due to English influence.

Thé sauvage. Labrador tea.

Traine sauvage. Toboggan.

To the early French Canadians the Indian tribes were *les nations*, in the same manner as the "heathen" have been *gentes* or *gentiles* to other races, and in the earlier maps of the country such names as *Rivière des Nations*, *Rivière des Petites Nations*, *Lac des Deux Nations*, etc., appeared.

Children's songs and games are such repositories of past knowledge that it would be very strange if those of American children did not contain some reminiscences of the Indian. Says Mr. W. W. Newell on this point: "Considering the space which our Indian tribes occupy in the imagination of young Americans, it is remarkable that the red man has no place whatever in the familiar and authorized sports. On the other hand, savage life has often furnished material for individual and local amusements." One "Indian game" of New England boys and one also of New England girls have been described by Mr. Newell.¹

The boys' game is as follows: "Near the country-place of a family within our knowledge was a patch of brushwood containing about forty acres, and furnishing an admirable ground for savage warfare. Accordingly a regular game was devised. The players were divided into Indians and hunters, the former uttering their war-cry in such dialect as youthful imagination regarded as aboriginal. The players laid ambushes for each other in the forest, and the game ended with the extermination of one party or the other. This warfare was regulated by strict rules, the presentation of a musket at a fixed distance being regarded as equivalent to death."

The girls' game was after this fashion: "In a town of Massachusetts, some thirty years since, it was customary for the schoolgirls, during recess, to divide themselves into separate tribes. Shawls spread over tent-poles represented Indian lodges, and a girl always resorted to her allotted habitation. This was kept up for the whole summer, and carried out with such earnestness that girls belonging to hostile tribes, though otherwise perfectly good friends, would often not speak to each other for weeks, in or out of school."

¹ *Games and Songs of American Children*, p. 26.

Similar games, in which both sexes partake, are reported by other authorities. There is an account of a rather remarkable one in the Haskell-Russell collection of "Child Observations," (pp. 170, 187, 218), where also several boys' games of "Indian" are recorded. According to a little girl of nine : —

"We had a book containing colored pictures of Indian chiefs, and from this we drew the characters of a favorite game for rainy days. My oldest brother, about twelve, was the chief, my next oldest an old warrior, and a younger one an Indian without a title. The chief had a red cotton handkerchief for a headdress, and a plaid shawl for a blanket. An umbrella handle was a gun, and a broom with a piece of red cloth tied about it was a tomahawk. A skein of yarn, when we could get it, was a scalp. My youngest brother and I were the people of the village. When we heard the Indians yell, we ran to the fort, a corner of the room barricaded by two old chairs and a broken clothes-horse. I put a stick, my gun, between the bars of the clothes-horse, and shot the chief. The other Indians entered the fort, the chief came to life, and we were taken captives. I was dragged out by my hair. I had been told to hold back and resist as much as possible ; but my brother pulled my hair so hard I did not dare to after the first attempt. We were marched around the room three times, and then taken to the Indians' hut to have our fate decided. Once I was allowed to become a squaw, and once I was allowed to escape. The play usually ended with a war-dance so noisy that my mother broke it up."

One of the "Indian games" played by boys from eight to ten years of age is thus described : —

"The boys of our neighborhood had a long time of playing Indians this spring. They rubbed colored chalk on their faces, put feathers in their hair, wore red tablecloths for blankets, and stuck wooden hatchets and knives in their belts. They took pride in making their hatchets and bows and arrows neatly. They built a lodge at a short distance from the village. When they paraded through the village in single file, they were followed by the smaller boys, who were not permitted to join the band, and who had to be occasionally dispersed with war-whoops and yells."

Doubtless there have been many more like games, all over the northeastern portion of the United States especially, in particular during the period of "Dime Novel" influence.

In a few of the songs and games of American children the Indian himself appears. The flower-oracle lines used when pulling off the petals of the ox-eye daisy (*Leucanthemum vulgare*), or when finger-ing buttons, etc., sometimes run : —

Rich man, poor man, beggar man, thief,
Doctor, lawyer, *Indian chief*.

Mr. W. H. Babcock,¹ who has studied the games of the children of Washington, D. C., reports the "marriage of knife" verses in use when jumping or skipping rope, as follows:—

By the holy and religerally law
I marry this *Indian* to this *squaw*;
By the point of my jackknife
I pronounce you man and wife.

According to Miss Mary O. Clarke,² this rhyme exists among the negro children of Virginia, with some variation in the first line, and, with other changes there, it occurs in several different parts of the United States. Of the endings to these marriage-verses, only one, Mr. Babcock notes, is in "proper aboriginal keeping," and that runs:

Sober live and sober proceed,
And so bring up your Indian breed.

A game of "Indian" formerly played in Lancaster, Mass., is described thus by Mrs. A. M. L. Clark of that town:³—

"Two young people, a boy and a girl, were placed in opposite corners of the room, and required to advance toward each other, saying, as they took a step forward: (The boy) 'My old squaw, how I love you!' (The girl) 'My old Indian, how I love you!' The fun consisted in efforts to make the couple laugh, when the whole procedure would have to be repeated."

The folk-songs of French Canada, as represented in Gagnon's⁴ collection, are very largely of old French origin, belonging oversea, and contain, apparently, few references to, or reminiscences of, the Indian. One of them, however, runs thus:—

C'était un vieux sauvage,
Tout noir, tout barbouilla,
Ouch'ka!
Avec sa vieill' couverte
Et son sac à tabac.
Ouch'ka!
Ah! ah! tenaouch' tenaga.
Tenaouch' tenaga, ouch'ka!

Avec sa vieill' couverte
Et son sac à tabac.
Ouch'ka!
Ton camerade est mort,
Est mort et enterra.
Ouch'ka!
Ah! ah! tenaouch' tenaga,
Tenaouch' tenaga, ouch'ka!

¹ *Amer. Anthropol.*, vol. iii. p. 267.

² *Journal American Folk-Lore*, vol. vi. p. 290.

³ *Ib.* vol. x. p. 325.

⁴ *Chansons populaires du Canada* (1880), pp. 124-126.

Ton camerade est mort,
 Est mort et enterra.
 Ouich'ka !
 C'est quatre vieux sauvages
 Qui port'nt les coins du drap.
 Ouich'ka !
 Ah ! ah ! tenaouich' tenaga,
 Tenaouich' tenaga, ouich'ka !

 C'est quatre vieux sauvages
 Qui port'nt les coins du drap.
 Ouich'ka !
 Et deux vieill's sauvagesses
 Qui chant'nt le *libera*.
 Ouich'ka !
 Ah ! ah ! tenaouich' tenaga,
 Tenaouich' tenaga, ouich'ka !

This song may be roughly translated as follows : —

It was an aged Indian,
 All black and all bedaubed.
 Ouich'ka !
 With his old blanket
 And his tobacco-pouch.
 Ouich'ka !
 Ah ! ah ! tenaouich' tenaga,
 Tenaouich' tenaga, ouich'ka !

 With his old blanket
 And his tobacco-pouch.
 Ouich'ka !
 Thy comrade he is dead,
 Is dead and buried too.
 Ouich'ka !
 Ah ! ah ! tenaouich' tenaga,
 Tenaouich' tenaga, ouich'ka !

 Thy comrade he is dead,
 Is dead and buried too.
 Ouich'ka !
 'T is four old Indians
 Who hold his winding-sheet.
 Ouich'ka !
 Ah ! ah ! tenaouich' tenaga,
 Tenaouich' tenaga, ouich'ka !

 'T is four old Indians
 Who hold his winding-sheet.
 Ouich'ka !
 And two old squaws it is
 Who sing the *Libera*.
 Ouichka !
 Ah ! ah ! tenaouich' tenaga,
 Tenaouich tenaga, ouich'ka !

In another French-Canadian popular song, a variant of the well-known "Marlbrough s'en va-t-en guerre," the same refrain occurs, together with the mention of the "four old Indians" and the "two old squaws."

Gagnon suggests that the Indian words in the song may be only "imitations, in the manner of children, who mimic the *homme des bois*," etc.

Alexander F. Chamberlain.

RECORD OF AMERICAN FOLK-LORE.

NORTH AMERICA.

ALGONKIAN. *Cree and Ojibwa*. Mr. E. R. Young's "Indian Life in the Great Northwest" (London, 1901, pp. 126) contains some items of general interest on mission experiences among these Indians. Some customs and practices are briefly referred to. One curious belief noted is that concerning sympathetic suicide: When a man, woman, or child is very sick, if a relative or intimate friend kills himself at the moment of death, it is thought that the two spirits will go to the hereafter together and be companions forever. — *Black-foot, Blood, Piegan*. Mr. G. B. Grinnell's "Punishment of the Stingy" (N. Y., 1901), reviewed in detail elsewhere in this number of the Journal, contains a number of tales from the lore of these related tribes, — The First Medicine Lodge, Thunder Maker and Cold Maker, The Blindness of Pi-wáp ôk, Nothing Child, Shield Quiver's Wife, The Beaver Stick and Little Friend Coyote. — *Cheyenne*. In the "American Anthropologist" (vol. iv. n. s. pp. 13-16) for January-March, 1902, Mr. Grinnell writes of "Cheyenne Woman Customs." Puberty ceremonies, menstruation, marriage, and childbirth are briefly referred to. These customs, the author tells us, were obtained from Cheyenne old women, and "were a part of the old wild life of the buffalo days, and many of them have now passed out of use." It is interesting to note that at the period of first menstruation the girl was "painted red over the whole body by older women." The custom, too, prevailed of a woman "not having a second child until her first is ten years old." The coming event was then announced publicly by a friend. At first the child "is not allowed to nurse from its mother, but some other woman, who has a young child, nurses it" for four days. — *Penobscot and Abenaki*. Professor J. Dyneley Prince's article on "The Differentiation between the Penobscot and the Canadian Abenaki Dialects," published in the "American Anthropologist" (vol. iv. n. s. pp. 16-32) for January-March, 1902, contains on pages 29-32 some sentences and a brief tale about a forest giant in Penobscot and Abenaki with interpretative commentary. According to the author Penobscot "has diverged somewhat less than Abenaki from the original common language." Another remark of Professor Prince is worth reproducing here: "The old theory regarding the instability of American languages finds no support from this investigation." — *Onomatology*. In the same journal (pp. 183-192) Mr. William Nelson publishes a list of 288 "Indian Words, Personal Names, and Place-Names in New Jersey." The list, which is made up from the "New Jersey Archives"

and other sources, consists of names recorded prior to 1710. Such alphabetical lists are exceedingly valuable for onomatological research. Most of the names still remain to be interpreted. A goodly number, between the Dutch and the English spelling, are strangely metamorphosed from their original forms, but will doubtless be duly recognized by the expert.

ATHAPASCAN. *Navaho*. In "Everybody's Magazine" (vol. vi. 1902, pp. 33-43) Mr. G. H. Pepper has an interesting illustrated article on "The Making of a Navajo Blanket." The author justly laments the intrusion of "store material" and modern white ideas into Navaho blanket making: "Let us hope that the efforts that are now on foot may grow to such proportions that the modern influence may be swept away completely, and primitive ideas and primitive work be once more the dominant factor in his weaving industries." The Navaho is an example of the hunter turned weaver. The art he learned from the Pueblos, but "did not put the knowledge to any use until after the conquest." Although he adopted the wool from Spanish sheep, "the only tools he borrowed were the shears and wool-cards." And his industry has been rewarded, for few indeed have never heard of the famous "Navaho Blanket."

CADDOAN. *Pawnee*. In Mr. Grinnell's "Punishment of the Stingy" (N. Y., 1901) are four Pawnee tales, — The Girl who was the Ring, The First Corn, The Star Boy, and the Grizzly Bear's Medicine.

CHINOOKAN. Mr. G. B. Grinnell's "Punishment of the Stingy" (N. Y., 1901) contains three "Blue Jay Stories," — The Punishment of the Stingy, Blue Jay the Imitator, Blue Jay visits the Ghosts, — of which original Chinook versions will be found in Dr. Franz Boas' "Chinook Texts" (Washington, 1894).

COPEHAN. *Wintun*. Pages 17-18 of Mr. Dixon's monograph (reviewed below) on "Basketry Designs of the Indians of Northern California," treat of the Wintun Indians of the Sacramento Valley.

ESKIMO. In "Globus" (vol. lxxx. 1901, pp. 226, 227), H. N. Wardle treats of "Die Eskimos und die Schraube" in continuation of the discussion of the screw among the Eskimo in previous numbers of this Journal. The author is inclined to favor the independent discovery of the screw by the Eskimo. It is pointed out that all their known screws are "lefts," as is also the horn of the narwhal, a "screw" which these primitive people have had under their eyes from time immemorial. — F. A. Cook's well-illustrated paper on "The People of the Farthest North," published in "Everybody's Magazine" (vol. vi. 1902, pp. 19-32), treats of the domestic life of the Northern Eskimo. — Dr. Franz Boas' "The Eskimo of Baffin's Land and Hudson Bay" (N. Y., 1901, pp. 370. Plates i.-iv. and

172 text-figures), which forms vol. xv. pt. i. of the "Bulletin of the American Museum of Natural History," will receive special attention later in this Journal. It contains a mass of new and valuable ethnographical, sociological, and folk-lore material. No fewer than 81 tales from Cumberland Sound and 30 from Hudson's Bay are recorded, besides a number of Eskimo texts. This monograph is a most important contribution to literature about the Eskimo.

IROQUOIAN. Professor J. N. B. Hewitt's article on "Orenda and a Definition of Religion," which appears in the "American Anthropologist" (vol. iv. n. s. pp. 33-46) for January-March, 1902, is a contribution of great value to the literature of primitive psychology. In detail the author discusses the Iroquoian concept of religion and its expression in *orenda*-words, *i. e.* words composed with *orenda*, the native term for the mystic potency under consideration. Recognizing the lack of a word to express this idea in English, Mr. Hewitt proposes the adoption of *orenda* as a term at once harmonious and well defined in its signification. The *orenda*-words relating to the shaman, the hunter, etc., which are explained on pages 38-40, are very interesting. According to Mr. Hewitt: "It has been found that among the Iroquois *orenda*, a subsumed mystic potency, is regarded as related directly to *singing*, and with anything used as a charm, amulet, or mascot, as well as with the ideas of *hoping*, *praying*, or *submitting* (compare the history of the word *charm* in English)." Religion, the author thinks, "may be defined as any system of words, acts, or devices, or combinations of these, employed to obtain welfare or to avert ill-fare through the use, exercise, or favor of the *orenda* of another body or bodies" (p. 42). The investigation (on pages 44, 45) of the Iroquoian words for *mind*, *soul*, *ghost*, *life*, *brain*, *muscular* or *bodily strength*, etc., shows that, "as employed by Iroquoian speakers, *orenda* is not at all one of these psychic or biotic activities." Primitive man "interpreted the activities of nature to be the ceaseless struggle of one *orenda* against another, uttered and directed by the beings and bodies of his environment, the former possessing *orenda*, and the latter, life, mind, and *orenda*, only by virtue of his own imputation." For the primitive pantheon "the one requisite credential was the possession of *orenda*," and thus "the story of the operations of *orenda* becomes the history of the gods." This admirable paper must be read in full to be thoroughly appreciated. The catholicity of our English speech is such that the reviewer hopes to see Mr. Hewitt long remembered by this word in addition to his learned essays.

KULANAPAN. *Pomo*. Pages 20-24 of Mr. Dixon's monograph on "Basketry Designs of the Indians of Northern California" are concerned with the Pomo.

PALAINIHAN. *Pit River*. The basketry designs of the Pit River Indians are discussed at pages 14-17 of Mr. Dixon's monograph, "Basketry Designs of the Indians of Northern California."

PUEBLOS. In the "American Anthropologist" (vol. iv. n. s. pp. 56-72) for January-March, 1902, Professor J. Walter Fewkes discusses "The Pueblo settlements near El Paso, Texas." The settlements treated of are Ysleta, and the Piros, pueblos of Socorro and Senecú, —the latter is in Mexico. With respect to the pueblo of Ysleta, social organization, insignia of office, dances, foot-race, rabbit-hunt, language, etc., are described more or less briefly. The Indians have become practically "Mexicanized," though their dances before the church and some other ceremonies exist still as "survivals which have been worn down into secular customs." They do not any longer know the significance of them. The word for "church," *kika-weemissatu* ("house containing sacred objects of the mass") is hybrid, Tiwa and Spanish. The dances noted are the rattle dance (on the festival of the patron saint), mask dance or *Baile de Tortuga* (on Christmas afternoon), red pigment dance (at festival of St. John), scalp dance (no longer celebrated), house dances, etc. The foot-race and rabbit-hunt resemble those of their northern kindred. Concerning the language of the Ysleteños we learn (p. 69): "No Ysleta child can at present speak the language, and those adults who can converse in it are old men and women." The need of philological investigation here is pressing. Survivals of the older clan system exist. A number of suggestive folk-tales are still told and a few old pueblo customs are kept up. The use of the fire-drill and the fire-stick is known. The Piros of Senecú have also their secularized pagan dances and processions, rabbit-hunts, foot-races, etc. Here, too, the old native tongue "has practically disappeared as a means of conversation." At San Lorenzo the masked personage, called Malinche, appears, and "Moctezuma fires" are lighted in November.

PUJUNAN. *Maidu*. Pages 2-14 of Mr. Dixon's monograph on "Basketry Designs of the Indians of Northern California" treat of the Maidu.

SAHAPTIAN. *Nez Percé*. Mr. Grinnell's "Punishment of the Stingy" (N. Y., 1901) contains one Nez Percé tale, "Ragged Head."

SIOUAN. *Catawba*. In the "American Anthropologist" (vol. iv. n. s. pp. 52-56) for January-March, 1902, Dr. A. S. Gatschet writes of the "Onomatology of the Catawba River Basin." The names Wateree (*watérá*, "to float in the water"), Santee (*sá'ta*, "to run"), Sewee (*sāwé*, "island"), Kiaway (*káia*, "turtle"), and many more local appellations are taken from the Catawba language. The word *Catawba*, itself, seems to be of Choctaw origin (*katápa*, "cut off, interrupted, dammed, obstructed"). Concerning the Mobilian trade

jargon, Dr. Gatschet remarks that very little is known about it, and that it cannot in any way be compared, as some have thought, with the Chinook jargon, at least in so far as the relations of the latter to the real Chinook language are concerned. — *Osage*. The paper of Professor W. H. Holmes on "Flint Implements and Fossil Remains from a Sulphur Spring at Afton, Indian Territory," published in the same journal (pp. 108-129) is of interest to folk-lorists, since it deals largely with flint, bone, and antler implements from a "sacred spring," probably resorted to, for the purpose of depositing such things, by the Osage Indians, before the introduction of iron. The spring is said to have been a meeting-place of the old "medicine-men" and "doctors" of the tribe. The deposits were probably made as good-luck offerings. Such sacrifice was widespread among the tribes of the West. Reference is also made to "sacred springs" in western Kansas (frequented by the Omahas), in Northeastern Arizona (Pueblos), at Hudson, New Mexico, etc. Such deposits (or rather discoveries of them) are rare in the East.

UTO-AZTECAN. *Mexican*. In the "Verh. d. Berl. Ges. f. Anthr." (1901, pp. 348-350), Dr. R. Virchow discusses, with two text-figures (representing the microcephals in question), "Die beiden Azteken," Maximo and Bartola, — the illustrations are from photographs of the naked bodies. Dr. Virchow had previously (Verh. 1877, p. 290; 1878, p. 27) studied the anthropometric characteristics of these pathological specimens of humanity. The woman is better developed than the man, and the vegetative processes of both are in good condition. No advance in intellectual qualities has, however, been made. The feelings seem not to be deep. Dr. Virchow points out that the hair suggests an admixture of negro blood, while the features of the face recall the faces and figures on Central American pottery. — According to the brief paper of Dr. E. Scler on the "Pinturas Jeroglíficas, Coleccion Chavero," in the "Verh. d. Berl. Ges. f. Anthr." (1901, p. 266), the *Mapa de Tlaxcallan* and the *Códice ciclográfico* are fabrications due to a young artist of Tabasco, who is also said to have palmed off another fabricated MS. on the Duc de Loubat, and perhaps to have had a hand in the so-called *Relieves de Chiapas*, published by the Junta Colombina de México. These fabrications, in which the ignorance of the artist sometimes clearly appears, are made up from Kingsborough, other Mexican and Maya MSS., etc. — *Pipils*. To "Ymer" (vol. xxi. 1901, pp. 277-324) C. V. Hartman contributes a rather extended article, "Etnografiska undersökningar öfver aztekerna i Salvador," illustrated with thirty figures, dealing with the Aztecs of the Republic of Salvador. Among the topics discussed are: People, houses and domestic life, furniture, implements and instruments, ornaments, industries, dolls and tops,

playthings, seats, basketry, religion, dances, masks, etc. A top, figured on p. 302, seems to be identical with one from Ancon in Peru, while the seats on p. 301 remind the author of some from Brazil figured in von den Steinen. The making of reed-ware (baskets, etc.) is a chief industry of these people. Five chief types of baskets are made, — the author goes into some detail about basketry. Pages 315–321 deal with religion, religious ceremonies, dances, masks (of these several are figured on pp. 319 and 320). The Aztecs of western Salvador number some one hundred thousand. — In the "Verh. der Berl. Ges. f. Anthr." (1901, pp. 274–277), Dr. E. Förstemann discusses, with five text-figures, "Der Nordpol bei Azteken und Mayas," dealing particularly with the Aztec day-sign *ozomatli* and the Maya day-sign *chuen*, which correspond to each other. Both probably represent a monkey, the Maya *chuen* being possibly related to the Tzental *chui*, which denotes a particular species of monkey. In the figure of the Maya God C. Dr. Förstemann thinks one can detect the indication of the peculiar nostrils of the American monkey.

CENTRAL AMERICA.

MAYAN. *Maya*. In the "American Anthropologist" (vol. iv. n. s. pp. 130–143) for January–March, 1902, Mr. George Byron Gordon has an article, illustrated with two plates and six figures, "On the Interpretation of a certain Group of Sculptures at Copan." The inscriptions in question are those on sculptures X and Y of the author's monograph on the Hieroglyphic Stairway, and a fragment from a block on the stairway. These sculptures, the author thinks, "form a group by themselves, differentiated from all other objects found at Copan, or elsewhere among the Maya ruins, by certain peculiarities which they possess in common," etc. Mr. Gordon's conclusion is that: "Each sculpture might be regarded as a sort of allegorical representation of the calendar in which the Kins, Uinals, Tuns, and Katuns are portrayed as personages in the act of binding up the years, — in effect making bundles of them; the Cycles being the straps by which they are bound, and the Great Cycles being indicated by the principal divisions of the bundle." The author makes the following interesting statement about the hieroglyphs: "During a thousand years, according to the dates at Copan, the hieroglyphs remain uniform, and show no measurable change such as would be coextensive with the development of the art of writing." The slow process of the evolution of such a system must have taken ages upon ages. — Mr. Gordon's account of "The Hieroglyphic Stairway Ruins of Copan" and Mr. Teobert Maler's "Researches in Central Portion of the Usumatsintla Valley," published

by the Peabody Museum (Cambridge), together with Mr. C. P. Bowditch's "Notes on the Report of Teobert Maler," all valuable contributions to the study of the architecture and hieroglyphic remains of the Central American peoples, are reviewed in detail elsewhere in this number of the Journal. — Dr. E. Förstemann's "Kommentar zur Mayahandschrift der Königl. öffentlichen Bibliothek zu Dresden (Dresden, 1901, pp. iv. + 174) is a work indispensable for students of Maya hieroglyphics. It is interesting to compare it with the essay of 1886, "Erläuterungen zur Mayahandschrift der Königlichen öffentlichen Bibliothek zu Dresden." Förstemann is one of the most assiduous devotees of Central American palæography, and is still hard at work. — *Lacantun (Lacandon)*. Pages 23-40 of Mr. Teobert Maler's "Report" treat of the region of Lake Pethá and the Lacandon Indians of that region. *Cayucos* (boats), houses, and domestic utensils, calabashes with incised designs, *bejuco* bird-cages, incense-burners, rock-paintings on the lake-shore, clothing, bows and arrows, flints and flint flakes, etc., are briefly described.

SOUTH AMERICA.

GUAYAQUI. In the "Verh. d. Berl. Ges. f. Anthr." (1901, pp. 267-271), Dr. Karl von den Steinen writes briefly about "Die Guayaqui-Sammlung des Herrn Dr. v. Weickhmann," now in the Museum für Völkerkunde in Berlin. The collection, which consists of weapons, implements, ornaments, etc., Dr. von den Steinen points out that the Guayaqui possess no painted or carved ornaments. Noteworthy is the use of wax for daubing baskets and for improving the very poor quality of clay used in their pottery. At pp. 269-271 a brief Guayaqui vocabulary is given, the presence of many Guarani words, inclining the author to class the Guayaqui with the Guarani stock.

JIVARO. In the "Verh. d. Berl. Ges. f. Anthr." (1901, p. 65), Dr. R. Virchow briefly describes "Den ausgeweideten Kopf eines Jivaro (Süd-Amerika)." This prepared head was on exhibition before the society. Reference is made also to another head in the possession of Dr. Virchow.

PERU. In the "Verhandlungen der Berliner Gesellschaft für Anthropologie" (1901, pp. 404-408) Dr. Max Uhle writes from Peru on "Die deformirten Köpfe von peruanischen Mumien und die Uta-krankheit." The author does not at all share the opinion of Ranke that the deformation seen in old Peruvian skulls is more accidental than consciously artificial, and cites from the ecclesiastical and other records of the country to prove the prevalence of artificial deformation of the heads of children, especially of young infants. Different tribes (*e. g.* Cabanas and Collaguas) seem to have had different ideas

about deformation. The Collaguas are said to have deformed their children's heads, so that they might fit the caps better. To Dr. Uhle's discussion Dr. Virchow adds (pp. 408, 409) a few remarks, and refers to De Blasio's recent study of the Peruvian mummies and crania in Neapolitan Museums. Dr. Virchow holds to the opinion that the deformation is artificial. *Uta* is apparently a sort of venereal disease.

GENERAL.

BASKETRY. Part P of Bulletin of the U. S. National Museum, No. 39, consists of a paper by Professor Otis T. Mason, "Directions for Collectors of American Basketry" (Washington, 1902, p. 31). Processes of manufacture are described with more or less detail, including coiled basketry and its varieties. Pages 27-31 contain a useful list of Indian basket-making tribes, especially in North America. The paper is illustrated by forty-four text-figures. Coiled basketry seems to present the greatest variety of size,—"there are specimens delicately made that will pass through a lady's finger ring, and others as large as a flour barrel." Imbrication is one of the most restricted of technical processes. — Vol. xvii. part i. pp. 1-32 (N. Y., Feb. 12, 1902) of the Bulletin of the American Museum of Natural History constitutes Professor R. B. Dixon's "Basketry Designs of the Indians of Northern California," which is well illustrated with thirty-seven plates containing one hundred and seventy-four figures. From the earliest period the Indians of California have been noted for the great development among them of the art of basketry, though not to the same extent or along the same lines in all parts of this area. Pages 2-19 of Mr. Dixon's essay are occupied with "The Designs of the Northeastern Area" (Maidu of the Pujunan stock, Pit River of the Palainihan, Wintun of the Copehan, and Yana); pages 19, 20, with "The Designs of the Southeastern Area" (Moquelumnian stock in Amador and Calaveras counties); pages 20-24 with "Designs of the Pomo Group;" and the remainder with general discussion. The material studied by the author "tends to confirm the belief that in the mind of primitive man no design is either purely realistic or decorative, that all designs are to be ascribed in their origin to the interaction of both factors; now one, now the other, being in ascendancy" (p. 31). As a whole, the designs here discussed "occupy a place about midway between the balance of Arapaho art and the somewhat preponderant realism of the Salish designs." The Maidu shows less conventionalism than the other types of the region and "more tendency to what might be called a 'hidden' or 'obscure' realism." Mr. Dixon calls attention to the fact that "there are really surprisingly few exact coincidences be-

tween tribe and tribe" (p. 25). The Maidu, Pit River, Klamath, Yana (?), and Wintun may perhaps be grouped together as being "characterized by great variety and number of designs, predominance of animal and plant motives," etc. This group would be differentiated from the Pomo (paucity of designs and lack of animal motives) on the one hand, and from the Southeastern Group (as to designs, more related to the types of Southern California). The Northwestern Group "seems to have sufficient character to stand alone." The Pomo designs often contain a peculiarity differentiating them from all the others here described. This is a gap or break in the design, called *dau*, which is said to be for the purpose of "letting the soul escape." This break occurs also in Yuki (north of Pomo) baskets, and "suggests at once comparison with the similar openings left in designs on basketry and pottery in the Southwestern States" (p. 24). Among the Maidu the practice is almost universal of putting one design only on a basket. The simple zigzag seems "more southern than northern in its affinities." A remarkable example of coincidence in design is reported by Mr. Dixon between the Maidu and certain negro peoples of the Victoria Nyanza, seven of whose baskets are figured on plate xxxvii. for purposes of comparison with Maidu designs (feather, vine, snake, earthworm, flower, etc.) on plates iv., viii., x., xi. Concerning these the author remarks (p. 28): "The great similarity, not to say identity, of these designs, is most striking, and, as in this case we have no possible suggestion of borrowing or contact, we are forced to regard the instance as a remarkable example of the independent origin of similar designs by peoples, not only antipodal in their location, but of entirely distinct races." Mr. Dixon's monograph is a most interesting and well-illustrated study. — The second edition of Mr. G. W. James's "Indian Basketry" (Pasadena, Cal., 1902, pp. 274), which is reviewed elsewhere in the Journal in detail, treats of the basketry of the Indians of the Southwest, the Pacific States, and Alaska. A considerable portion of the book is devoted to symbolism and allied topics connected with basketry. — As "Supplement to American Museum Journal, vol. ii. No. 4, April, 1902" (p. 26), appears Mr. G. H. Pepper's illustrated account of "The Ancient Basket Makers of Southeastern Utah." The name "Basket Makers" is given to a people whose remains, found chiefly in the caves they inhabited in the Grand Gulch Country, distinguish them from the Cliff Dwellers, — the former are long-headed, the latter broad-headed with posterior artificial flattening. Their dead are found buried under baskets, hence the term. Most of the vessels found are of a crude type. The sandals of these people differ from those of the Cliff Dwellers in having square toes. The collection (in the American Museum)

of basketry from this region is described with some detail. Some of the designs seem to be related to those from California treated of by Dixon. This paper is of interest for its discussion of the art of a "new people."

HOUSES. In the "American Anthropologist" (vol. iv. n. s. pp. 1-12) for January-March, 1902, Dr. Washington Matthews has an interesting and valuable article on "The Earth Lodge in Art," illustrated with nine plates and four text-figures. By "earth lodge" is meant "certain large houses inhabited by the Indians of the Missouri Valley within the nineteenth century." Lodges of the Omahas, Mandans, Arickarees, etc., are briefly described and figured. The earth lodge, at an earlier period, probably existed as far south as Louisiana and as far east as Tennessee. Now, "there are probably only five or six in existence, and these are confined to the Fort Berthold reservation in North Dakota." Dr. Matthews discusses the reproduction of pictures of the earth lodge in the writings of various ethnologists and others from Catlin in 1840 down to the present time, — De Smet, Prince Maximilian, Morgan, etc., — pointing out some amusing mistakes and blunders. The African aspect of the Kansa lodges in De Smet is only too apparent. One illustration, reproduced by Dr. Matthews in plate x., appears to have been used in one edition of Lewis and Clark as a Cree fishing-lodge, and in one edition of Patrick Gass's journal for Arickaree earth lodges. The author's wide knowledge and long experience with the Indians of the region studied enables him to correct many misconceptions, and add much that is new and valuable.

TEETH-MUTILATION. In the "Mittheilungen der anthropologischen Gesellschaft in Wien" (vol. xxxi. 1901, pp. 13-22) Dr. Richard Lasch has an article, "Die Verstümmelung der Zähne in Amerika und Bemerkungen zur Zahndeformierung im Allgemeinen." Teeth-filing (Eskimo, Tlinkit, Mexicans, Mayas, Mbayas), knocking out (Central America, Guancavilca), teeth-coloring (Arawaks, Miraha, Goajiro, etc.), are discussed with more or less detail. According to Dr. Lasch "the mutilation of the teeth (knocking out, filing, coloring) was originally a purely cosmetic procedure, intended to attract the other sex." It has been a mistake to explain it, as has been done so often hitherto, on mythological grounds, — it is rather human vanity than human superstition that is at the bottom of such practices. Its change to a ceremonial rite at puberty and many other aspects of the deformatory process come late. The paper is well supplied with bibliographical references.

A. F. C. and I. C. C.

NOTES AND QUERIES.

WORK ACCOMPLISHED IN THE STUDY OF AMERICAN INDIAN FOLK-LORE.

— On January 4, 1888, the American Folk-Lore Society was organized at Cambridge, Mass., having as one of its objects the collection and publication of the folk-lore (in no narrow, restricted sense) of the aborigines of this continent, and with the number for April-June of the same year the Society began the publication of the *Journal of American Folk-Lore*, which is now beginning its fifteenth volume. The first thirteen volumes of the *Journal* represent the editorial activity of Mr. William Wells Newell, whose services it still has the good fortune to retain as associate editor. A glance into the fifty-one numbers, issued during this period, suggests some reflections on the work already accomplished and that which still remains to be done.

An estimate, not claiming to be minutely exact, of the folk-lore articles published in the *Journal*, 1888-1900, the articles of like nature appearing in the *American Anthropologist* during the same period, and the monographs (completely or largely of folk-lore content) published by the *Bureau of American Ethnology* for these years, gives the following results:—

Stock.	Journ. Amer. Folk-Lore.	Bur. Ethnol.	Amer. Anthrop.	Totals.
Algonkian	22	4	25	51
Pueblos	11	7	28	46
Siouan	20	8	6	34
Iroquoian	30	1	3	34
Athapascan	8	8	11	27
Eskimo	7	4	7	18
British Columbia, etc.	11	1	5	17
Mayan	3	3	9	15
California-Oregon	5	1	5	11
Mexican	2	—	5	7
Pawnee	4	—	2	6
Kiowa	—	2	1	3
West Indian	—	—	3	3
South American	1	1	1	3
Yuman	1	—	1	2
Yuchi	—	—	1	1
Seri	—	1	—	1
Totals	125	40	114	279

Outside of 75 titles relating to South America and 2 to the West Indies, 308 books, memoirs, and papers reviewed in the "Record of American Folk-Lore," 1895-1900, are distributed thus:—

Uto-Aztecan 54, Pueblos 45, Algonkian 44, Mayan 38, Iroquoian 18, Siouan 17, Eskimo 13, Athapascan 12, Haida 12, Mexico (other than Uto-Aztecan) 18, Northwest Pacific Coast (general) 10, Salishan 8, Central American (other than Mayan) 6, Kwakiutl 3, Tsimshian 3, Caddoan (Pawnee) 3, Muskoghean 3, Kiowa 2, Yuma 2, Tlinkit 1, Copehan 1, Shapthian 1, Klamath 1, Pujunan 1, Kulanapan 1, Chinook 1.

This total does not include, of course, articles appearing in the *Journal of American Folk-Lore*, but these would not disturb seriously the proportions indicated.

From these two sets of figures, which, naturally enough, gauge only approximately the work done in American Indian folk-lore during the past few years, one is able to discern certain factors very influential in increasing the output of scientific knowledge. Such, *e. g.*, are: The existence of the Bureau of American Ethnology making possible long-continued investigations and assuring their publication, though not always as speedily as might be wished, and permitting trained investigators to devote their lives to a single tribe, if need be; the appearance of a special medium of publication, like the *Journal of American Folk-Lore*, where the general facts and particular details of folk-lore investigations may be given the widest possible currency at short notice, and discussion, comparative study, etc., promoted, while the bibliographical data serve to orient from time the general subject and its special branches; the activity of Museums with large endowments and efficient corps of curators (U. S. National, Peabody, American Museum of Natural History, Field Columbian, University of Pennsylvania, Ontario Archæological, etc.), where the material objects having to do with folk-lore (monuments, paraphernalia of myth, ritual and religion, picture-writing, folk-medicine data, amulets, etc.), can be set up or stored so as to be accessible to the student, who possesses already the thoughts of the savage and the barbarian concerning them, but needs to make the final correlation of mental and material expression; the organization of special committees (like the one of the British Association on the Northwestern Tribes of Canada) for the promotion of investigations by experts in particular areas; the subsidization by men and women of wealth of expeditions to deal with particular areas, or to test special theories, accumulate evidence for the solution of important questions, etc. (Hemenway Archæological, Villard Peruvian, Jesup North Pacific Coast, etc.), which enables investigators to visit regions otherwise inaccessible and inaugurates beneficial coöperation in no other way attainable; the fostering by private munificence (*e. g.*, preëminently the Duc de Loubat) of the publication of documents and folk-lore materials of all sorts, which, otherwise, must remain out of the hands of those most competent to study them; the establishment by societies of publishing funds (*e. g.*, that of the American Folk-Lore Society) providing for the editing and issuing of important special monographs.

One can see also the results of the continued activities of specialists in Algonkian (Hoffman, Tooker), Athapaskan (Morice, Matthews, Bourke), Iroquoian (Hale, Mooney, Hewitt, Beauchamp), Siouan (Dorsey, Matthews, Fletcher), Pueblos (Cushing, Fewkes), Eskimo (Murdoch, Boas, Turner), tribes of North Pacific Coast (Boas, Farrand, Smith), Uto-Aztecan (Starr, Fewkes, Kroeber, Nuttall), California-Oregon (Gatschet), Pawnee (Grinnell), Kiowa (Mooney), Mayan (Saville, Bowditch, Thomas, Gunckel), etc. One has to go over the list only slightly to see for how very much the work of these specialists counts.

This survey of recent folk-lore literature shows us also that extra-American investigators are attracted a great deal more by Central America, Mexico, and South America than by North America, the antiquities of the various Mexican, Mayan, and other Central American, Chibchan, Peruvian, etc., peoples proving a more tempting field than the less cultured tribes of the North. And, naturally, North American students have turned more to the peoples about them. German interests in Chile, the Argentine, Brazil, etc., have stimulated German scientific investigation of the folk-lore of the aborigines of those lands; so, too, with Italian interests in the Argentine and Brazil. The work actually done in these countries is rather underestimated in North America. So, also, the work done by Spanish-Americans, except perhaps in Mexico.

If one were tempted to generalize he might say: The study of Eskimo, Athapaskan, and North Pacific folk-lore is centred about legend and social institutions, inventions, implements, etc., — sociological, so to speak; that of Algonkian, Siouan, and Iroquoian, more closely related to language and thought, — psychical; that of the Pueblos, markedly ritualistic in adaptation to environment; that of Mexico and Central America, culture — commemorative with strong artistic and literary penchants. It will readily be seen that certain temperaments in scientific men are better adapted for the study of one of these groups than for that of another, that there is a natural, desirable gravitation to this or to that making for better work and better results. This fact is illustrated by the labors of those fellow-members whose loss we have had to deplore during the last thirteen years: Brinton (a genial generalizer), Cushing (unique in Pueblo work), Hoffman (deeply read in the lore of the Algonkins), Dorsey (a Siouan specialist, perhaps unequalled as a scientific linguist), Bourke (a *connoisseur* of the southern Athapascans), Hale (linguist and ethnologist, in his last years an Iroquoian specialist), Mallery (an unexcelled authority on gesture-language and pictography).

We rejoice still in the possession of a score or more of trained investigators, all doing good work and plenty of it. Though we have lost so many excellent laborers in the field, others are taking their place as skilled hands, and the harvest promises to be as rich as ever, richer indeed, if that can be. The present outlook for work in the folk-lore of the American aborigines is very optimistic.

If a suggestion as to particular publications be in order, it seems to the writer that the gathering together of a series of monographs on the folk-lore of the various stocks of North American Indians, continuative of the *Memoirs of the American Folk-Lore Society*, is extremely desirable, and it would be an apt recognition of the thirteen years' labors of the Society here summarized if some of its wealthy friends were to amplify its publication fund so as to make this possible.

Alexander F. Chamberlain.

EXHIBITION OF PUPPETS. One of the sights of Liège in Belgium is the numerous puppet-shows ("théâtres de marionnettes"). According to "Wal-

lonia" (vol. x. p. 56) there was opened towards the close of last January a "Puppet Exhibition," held under the auspices of the "Amis du Vieux-Liège" society. The exposition was competitive, and some 40 *impresarios* participated, the puppets exhibited numbering between 250 and 300 of all shapes and models, — knights, emperors, noble ladies, the famous legendary *Tchantchet*. The exhibition, which was very successful, was opened by the governor of the province, the burgomaster of the city, and the president of the Court of Appeal. Among the visitors was the minister of France at Liège.

KRAUS MUSICAL MUSEUM IN FLORENCE. In the "Archivio per l'Antropologia" (vol. xxx. pp. 271-297), a brief account, by A. Kraus, Jr., is given of the Kraus "Ethnographical-Psychological Musical Museum" in Florence, Italy, with a list of the 1078 specimens of musical instruments of all ages and peoples, aids, appliances, etc., therein contained. Here are to be found all sorts of human inventions in the way of making "sweet sounds," and sounds that can be only sweet to the inventors of some of the instruments in question, — instruments employed by savages in their initiation rites, by shamans making "medicine," by youths in love the world over, by priests and devotees of all religions, — flutes and pipes of shepherds, lutes and harps of minstrels and troubadours, instruments for the dance and for war, etc. The Kraus Museum has already been of great service to travellers, men of science, historians, and students of music, composers, and others. Of the 1078 numbers in the catalogue, Asia furnishes 118 (Japan being best represented); Australia and Polynesia, 21; Africa, 42; Europe, 640, besides 230 collections of aids and appliances for musical instruments; America, 25 (from north, centre, and south). Of the American specimens four are from Haiti, two are banjos, the rest come from various tribes of Indians, — Mexico is naturally best represented (7 items). Other peoples furnishing one or more instruments are Eskimo, Yakatat, Haida, Sioux, ancient Peruvians, Cayapú (Brazil), Paratintin (Brazil), Indians of the Amazon and of Pará.

DE MORTILLET AS FOLK-LORIST. Gabriel de Mortillet (1821-1900), the French anthropologist, is said to have written, at the age of fifteen, a critical note on "Amulets," which does not appear, however, in the list of his works compiled by Paul de Mortillet for the *Bulletins et Mémoires de la Société d'Anthropologie de Paris* (vol. ii. series v. pp. 448-464). Of his numerous publications, 1845-98, perhaps a dozen (including several books) had to do largely with folk-lore subjects, — pre-Christian cross, origin of hunting and fishing, prehistoric surgery, etc. His papers relating to America were: 1878. *Découverte de l'Amérique aux temps préhistoriques* (Congr. Internat. Anthr., Paris, pp. 267-269). 1877. *La cimetière d'Ancon au Pérou* (*La Nature*, 31 mars). 1885. *Les groenlandais descendants des magdaléniens*. (*Bull. Soc. d'Anthr. de Paris*, pp. 868-870.) 1897. *L'Atlantide* (*ibid.* 447-451.) His advocacy, in 1885, of the view that the Greenland Eskimo were the descendants of the men of the river-drift in France, caused no little discussion.

THE BERNSTEIN PROVERB LIBRARY. Through attendance, in 1865, at a lecture on the wisdom of proverbs and their ethical and racial significance, Ignatius Bernstein, a rich citizen of Warsaw, was led to the idea of collecting a library of the proverbs of all ages and peoples, — books and manuscripts, independent works and articles from periodicals. Wealth enabling him to search and choose from all quarters of the globe, the library, after 35 years of industrious collection, is unique in the world. It contains 4761 separate items from more than 150 languages of civilized and uncivilized races and peoples, of which 70 are MS. A sumptuous catalogue of the Bernstein collection was published at Warsaw in two volumes in 1900. A copy has not yet reached the editor of the *Journal*, so this note is necessarily incomplete.

TOY EXHIBITION AT PARIS. Late in the summer of 1901 the Parisian prefect of police, M. Lépine, suggested to the makers of cheap toys, New Year's presents, etc., that they try to invent some new and original toys. The idea took, and a prize exhibition was instituted, in which 160 exhibitors shared. The exhibit was formally opened in the large hall of the Tribunal of Commerce in November, and the toys offered for competition numbered many hundreds. The value of the toys exhibited ranged from 5 centimes to fr. 2.95, the maximum price fixed by the authorities. Among the more interesting specimens were : a map that could be taken to pieces ("la terre en morceaux") ; a Boer-English toy in which the Boer kicks the Briton ; a whole collection of "Santos," or toy air-ships, some of which, by an ingenious device, circle round the Eiffel tower ; a donkey that, when a bit of sugar is put into its mouth and the bridle pulled, returns it as a bonbon, — a new "nickel-in-the-slot" machine ; a harp with flute attachment ; an "alcoholic ;" automobiles for from fr. 1.43 to fr. 1.95, the last being "elegant ;" self-moving boats for two sous (run by chemical reaction), etc. M. Léo Claretie, one of the jury of awards, was very enthusiastic over the success of the affair, which proved abundantly that the old ingenuity of the Parisians was still alive, and that the toy-maker's funeral was not yet to be. As a result of the exhibition a toy-museum will probably be inaugurated. These few notes are taken from a brief account by Marie-Louise Néron in "*Volkskunde*" (vol. xiv., 1901-02, pp. 205-207).

A. F. C.

WELSH SUPERSTITIONS. Although not more superstitious or less intelligent than any other class of Americans, it seems to be a fact that those of Welsh descent possess a greater stock of "sayings" of one kind or another, and of folk-lore traditions and beliefs, than those of most other nationalities. Two superstitions that I have found to be nearly universal among Welsh Americans seem to me to be worthy of record.

One of these belongs to that large class of weather-wise observations, and is based on simple belief in an overruling Providence that permits not even a sparrow to fall unobserved.

The belief or superstition was first brought to my notice a number of

years ago. In the course of a conversation with an old Welsh coal miner late in the fall, he remarked that we had a long, hard winter before us, and that he was therefore sure of steady work at good wages until spring.

Struck by the absolute confidence of his tone, I inquired how he knew.

"Why," he replied, "look around you. See those weeds. Did you ever see taller? It is the same everywhere, — in the fields, in gardens, along the roadside, the weeds are higher than I ever remember seeing them before. That means that we will have the deepest snows the coming winter seen here for many years. The reason is this. The little snowbirds live on the seeds of weeds all winter. If the snow covered up the weeds the birds would starve; so the weeds always grow somewhat higher than the deepest snow will be. When the winter is to be soft and open, with little snow, the weeds only grow a few inches tall. I am an old man and I have never known this sign to fail."

It is pleasant to note that that winter, at least, the old coal miner's faith was justified. Since then I have proved that the same belief is prevalent among the Welsh in all sections of the country. I have even heard it referred to in the pulpit by Welsh clergymen as an instance of God's watchful care over his creatures.

Another superstition, of a less pleasing nature, but perhaps even more widespread, is the belief that if a wild bird flies into a house a member of the family will die within a year. A remarkable instance of the verification of this belief occurred within my own knowledge. It happened in one of the mining towns of Pennsylvania, one summer evening in 1898. The family were of Welsh extraction, saturated with the beliefs and superstitions of the mother country. The mother was of rather advanced age, in failing health, and inclined to worry over the prospect that her days on earth were nearly ended. One evening as they were about to sit down to supper a robin flew in at the open door. With a cry of terror the old lady threw up her hands and fell back dead.

Of course it is evident that the woman died of fright, inducing an attack of heart failure. If she had never heard that the entry of a bird into a house meant death to one of the inmates she would possibly be alive to-day. However, the occurrence did much to add to the prestige of the omen, not only among the Welsh, but among those of other nationalities in the same community.

This latter belief seems to be a survival of the pagan doctrine of the transmigration of souls. It is even now said in some sections that the bird comes to summon the soul of the one whose death is indicated, — and that after death the soul will enter that bird. This may be an explanation of the fact that even the children of Welsh parentage rarely make war upon members of the feathered tribe.

This superstition, however, can hardly be classed as of Welsh origin. It seems to be equally prevalent among the Scotch and Irish, and to a certain extent among the English. I can find no trace of it, however, among continental peoples.

John L. Cowan.

LOCAL MEETINGS AND OTHER NOTICES.

BOSTON. — *Tuesday, December 10.* The regular meeting of the Boston Branch of the American Folk-Lore Society was held at the residence of Mrs. Everett Morss, 303 Marlborough Street, at 8 P. M. Dr. Roland B. Dixon, of Harvard University, gave an interesting account of his recent journey to Manchuria. He dwelt on the customs and superstitions of the people, and illustrated his lecture with photographs and various objects brought from China, including costumes.

Tuesday, January 21. The monthly meeting was held at the Grundmann studios, by invitation of Miss Marian Hall Judd, Prof. F. W. Putnam in the chair. An event of great interest was the rendering of "Los Pastores," a miracle play of the Rio Grande, communicated to the Society some years ago by Capt. J. G. Bourke. The music had been obtained on nine cylinders, and was notated by means of a phonograph bought for the purpose by subscription of the Boston Branch and the Peabody Museum. Mr. James W. Calderwood undertook the task of notating and arranging, and although the records were faint, all but four airs were obtained. The text had been written out for Captain Bourke, by the performer who took the part of the head shepherd, and this, with all its imperfections, was translated by Mrs. Otto B. Cole, a member of the Boston Branch. The translation, which was both finished and literal, was cut to about half its length in order to bring it within the limit of an evening's performance. Mrs. Cole also prepared and read an introduction to the play, giving the probable origin of music and text, and described the lantern slides, which were made from photographs of the actors as seen by Captain Bourke. Mr. William P. Fowler then read the play, which was interspersed with the lyrics, fourteen in number; these were sung by a chorus of a dozen young women, who had been working on them since October. Mr. Calderwood admirably succeeded in preserving the original character of the music, while arranging it for women's voices, with piano accompaniment. Three times in the month "Los Pastores" was repeated to small audiences, and was thoroughly enjoyed by all who heard it.

Tuesday, February 12. The regular meeting was held at the residence of Mrs. Lee Hoffman, 184 Commonwealth Avenue. Dr. Charles C. Willoughby of the Peabody Museum of Harvard University gave the address of the evening, his subject being "Indian Basketry;" the descriptions were illustrated with fine lantern slides. Dr. Dixon also spoke briefly on the symbolism of certain Indian baskets, using as examples some of those in the collection of Mrs. Hoffmann. Mr. Farwell concluded the evening with renderings on the piano, exhibiting his arrangements of themes from American Indian music.

Tuesday, March 18. The regular meeting was held with Mr. and Mrs. Henry Hyde Dwight, 306 Commonwealth Avenue. Dr. Henry Minor Huxley of Harvard University gave a paper on "The Wedding and Funeral Songs of the Syrians," as studied in Syria, from which country he has lately returned.

Helen Leah Reed, Secretary.

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BOOKS.

Memoirs of the Peabody Museum of American Archæology and Ethnology, Harvard University. Vol. I. No. 6. THE HIEROGLYPHIC STAIRWAY RUINS OF COPAN. Report on Explorations by the Museum, By GEORGE BYRON GORDON. Cambridge: Published by the Museum, 1902. Pp. 37. Plates I.-XVIII. Vol. II. No. 1. RESEARCHES IN THE CENTRAL PORTION OF THE USUMATSINTLA VALLEY. Report of Explorations for the Museum, 1898-1900. By TEOBERT MALER. Cambridge: Published by the Museum, 1901. Pp. 75. Plates I.-XXXIII.

These splendidly illustrated monographs are renewed evidence of the excellent work both in exploration and in record of results being done by the Peabody Museum. Mr. Gordon followed the late Mr. Owens in exploring the hieroglyphic stairway on the side of one of the great pyramidal ruins of Copan, and, in spite of the unfortunate havoc wrought by an earthquake, or by the gradual collapse of the structure itself, secured moulds, photographs, drawings, etc., enough to make possible the study of the wonderful stairway in the Museum. According to Mr. Gordon's calculations the stairway contains an inscription 700 years later than any other at Copan. It is to be regretted that of the inscription decorating the stairway, — "the longest hieroglyphic inscription that has yet come to light among the Maya ruins," — the great part is hopelessly lost. The few fragments remaining of the temple to which this stairway was the approach indicate that "it possessed features of great artistic merit," and was doubtless "one of the most striking edifices at Copan." Fifteen feet in front of the centre of the stairway stood Stela M (now fallen and broken), "one of the most elaborately and delicately carved of all the stelæ at Copan." Ten feet in front of Stela M is Altar M, "a square-shaped block of stone fashioned into the form of a four-legged grotesque animal without a head," — into certain holes at the front and back, however, heads may have once been fitted, the "portrait" of a king, chieftain, or sage, found near by, having been one of these. The most remarkable ornaments of the stairway are a pair of serpents with interlocking coils, forming part of the headdress of a seated figure. Another notable ornament is the great head of a parrot or macaw. This head bears such a "striking resemblance to the Maya month-sign *Kayab*" that Mr. Gordon suggests that "the month *Kayab* in the inscriptions is represented by the head of a *parrot* and not the head of a *turtle*." The last date of the inscriptions is presumed to "refer to the stairway itself, the date on which some ceremony connected with its completion or possibly the inauguration of the work was performed." The next latest date to that of the stairway is that on Stela N, which is 730 years earlier, while the date on Stela M is five years earlier than that on Stela N. With the possible exception of Stela C the stairway "is the latest monumental work at Copan, which is not surprising, for the elaborate

architecture, the evolution of the ornament, the finish of the sculpture, and the highly artistic quality of the glyphs, all seem to argue an advanced state of development." There is thus every reason to suppose that "a long period of comparative inactivity elapsed between the setting up of Stelæ M and N, on the one hand, and the erection of the stairway and (presumably) Stela C on the other." The order of reading of the inscription is "from the top downward, from left to right along the faces of the steps." The notation used by the author is the Bowditch system, which differs in some points from that of Goodman, whose tables are employed. An interesting fact brought out by Mr. Gordon is that "it is almost certain that each part was placed in position in the rough, and carved afterwards; the altar at the base, the seated figures, the ornamented balustrades, and the steps themselves, all were carved, as it would seem, *in situ*." The carving of the inscriptions would appear to have been done in the order of reading. The Stairway hieroglyphics will doubtless receive further investigation in detail. Teobert Maler's valuable report — on the ruins and inscriptions of La Reforma, Chinikihá, Cháncala, Xupá, Pethá, and Piedras Negras, written originally in German — has been given an appropriate English dress by Miss S. Wesselhoeft and Miss A. M. Parker, and the Editor "has respected the fact that the author could not revise the proofs." The valley of the Usumatsintla, particularly La Pethá, is the home of the Lacantun (Lacandon) Indians, about whom little is known, although they belong to the Mayan stock, — at La Reforma only a large, thick stone slab (sacrificial table?), on which there was no drawing of any sort. On the River Chinikihá were found the ruins of an ancient city, — pyramids, "palaces," courts, temples, stelæ, etc., — some of the remains of which had been injured, even more than time and climate had done, by the hands of ignorant woodcutters. Here a slab covered with hieroglyphs was found together with the fragments of a small stela, having on one side the figure of a man and on the other an inscription, both very much worn. On the plastered walls of the "anteroom" to a "palace" traces of painting (red scroll work) were still visible. Near the waterfall of the Cháncala River another ruined city with pyramids and temples, terrace walls, etc., was investigated. In connection with one of the temples some glyphs were found; "along the entire façade ran a red band of hieroglyphs, and below this another red band intersected by the lintel." The next group of ruins visited is on the right bank of the Xupá, and is of considerable extent. Here evidences of vandalism were very noticeable, the thin slabs with figures being worst treated; the destruction of these invaluable relics occurred about 1890. One slab, however, was "ornamented with the outlines of a lovely female form," evidently a priestess of some sort, to judge from dress, etc. At Lake Pethá many things of interest were discovered. Some of the *xiaalli* or calabashes for drinking out of, found in the Lacantun houses, had "pretty incised designs, but there was nothing of a hieroglyphic character." To the reviewer the designs figured on pages 27 and 28 do savor of the hieroglyph. An incense-burner with the face of a god on the front, beautiful bejuco bird-cages, numerous household utensils, implements, weapons, etc., were seen

at the first group of houses. On the southern shore of the lake some rock paintings were discovered. The central figure was that of a monster's head swallowing a man; near it are a crude figure of a man and some large red hands; except the hands the other paintings are daubed in black. There are also the picture of a yellowish foot on a red ground, and above it "in red outlines on a yellowish ground an overturned pot, covered with red dots, from the lower edge of which project four comblike droppings." Mr. Maler suggests that the painting indicates the grave of a woman. At another settlement, where the Indians were met with, bows and arrows, flint flakes, arrow-points, etc., were procured. In a prayer performed while the white men were in the house it was noticed that the women took no part. Concerning ruins and inscriptions nothing could be found out at Pethá from the Lacantuns. At Piedras Negras, in Guatemala, explored by the author in 1895 and 1899, besides picture-rocks (some of the figures of which resembled those on altars and temples) numerous groups of ruins were discovered, — a monumental stairway, pyramid-temples, altars, terraces, 37 stelæ, etc. Among the temples explored were the temple of the eight stelæ, temple of the sacrificial-stela, temple of the eight chambers, temple of the three stelæ, temple of the six stelæ, etc. Details of the figures and glyphs on the stelæ are given, — 23 of the 37 stelæ were photographed. A few sculptured lintels — always a rare thing — were met with. The incised design from lintel 6, figured on page 75, may be of the *swastika* order. At the temple of the three stelæ was found an altar-table, along the four narrow faces of which run three parallel rows of small glyphs, now nearly all very indistinct. Among the figures on one of the stelæ is "an ugly 'savage' of that period; his face is hairy, and he looks like a real barbarian" (p. 61). On the same stela the figures of the captives or victims show that the filing of the teeth was a custom among them. In the vicinity of all the stelæ remains of earthen vessels, often of the most delicate workmanship, are generally to be found. The figures of gods, warriors, priests, etc., and their rich dresses and ornamentation are described in detail, and many new data for further study recorded. Mr. Maler's earlier and later explorations in the Maya region raise the hope that his continued activity may at last lift a corner, at least, of the curtain that hides the meaning of so many of these wonderful ruins.

Alexander F. Chamberlain.

NOTES ON THE REPORT OF TEOBERT MALER. *Memoirs of the Peabody Museum.* Vol. II. No. 1. By CHARLES P. BOWDITCH. Privately printed. Cambridge: The University Press, 1901.

These "Notes" are not intended as a criticism or review of Mr. Maler's work, but as a study of "the inscriptions with Initial and other series in which calendar dates appear." The hieroglyphs at Piedras Negras are chiefly discussed. The signs for the cycles and other time periods on Stela 1 appear to be similar to those found elsewhere. Stela 3 seems to be of particular value and importance, — it has already been studied by Maudslay. Perhaps, as Mr. Bowditch suggests, the two men represented

on Stelæ 2 and 3 were "twins having the same birthday." These stelæ may, indeed, have some historical value.

A. F. C.

THE PUNISHMENT OF THE STINGY AND OTHER INDIAN STORIES. By GEORGE BIRD GRINNELL. Illustrated. New York and London: Harper & Brothers, 1901. Pp. 235.

It is but just that the American Indian should be represented in the Harpers' "Portrait Collection of Short Stories," of which this book forms the fifth volume. Of the competence of the author there can be no doubt; his long and intimate acquaintance with several Indian tribes and his numerous scientific and literary contributions are sufficient evidence. As he himself says: "Seated by the flickering fire in Blackfoot skin-lodge, or in Pawnee dirt-house, or in seashore dwelling on the northwest coast, I have received these stories from the lips of aged historians, and have set them down here as I have heard them." The tale from which the book takes its title, and two others ("Bluejay the Imitator," "Bluejay visits the Ghosts") are "Bluejay Stories" from the northwest coast. "The Girl who was the Ring" (dealing with the popular "stick and ring game"), "The First Corn," "The Star Boy," "The Grizzly Bear's Medicine," are Pawnee tales. Of the remainder "The First Medicine Lodge," "Thunder Maker and Cold Maker," "The Blindness of Pi-wáp-ōk," "Nothing Child," "Shield Quiver's Wife," "The Beaver Stick," and "Little Friend Coyote," are Blackfoot, Blood, and Piegan, while the Nez Percés are represented by "Ragged Head." The range of topics is wide and the subject-matter of great interest. A Chinook version (in the original Indian tongue) of the "Bluejay Stories" was published by Dr. Franz Boas in his "Chinook Texts" (Washington, 1894), pages 148-182. The illustrations are well done and fit the stories to which they belong. The first story tells why mussels stick fast to the rocks; "The Girl who was the Ring" is quite an animal story; "First Corn" is the tale of a young gambler who became chief and teacher of his people; "Star Boy" tells of the Pawnee girl who chose a bright star in the sky and became his wife; "The Grizzly Bear's Medicine" is the story of the poor boy and the chief's son; "The First Medicine Lodge" is a tale of Scarface, a hero of Blackfeet and Piegans; among other things, "Thunder Maker and Cold Maker" tells why the raven comes to give warning of an approaching storm; "The Blindness of Pi-wáp-ōk" is the story of a hunter struck blind, who became a great "medicine-man"; "Ragged Head" tells of a Nez Percé warrior, whom neither arrow, nor bullet, nor spear could kill, but who was slain by a ram-rod; "Nothing Child" is the story of a Blackfoot foundling and his luck; "Shield Quiver's Wife" is a tale of Indian jealousy and falsity; "The Beaver Stick" tells of an orphan, who through choosing the right medicine (an old beaver cutting) became a great chief; "Little Friend Coyote" is a story of Kootenay treachery towards the Blackfeet and of the coyote's succor of an escaping Blackfoot woman. Altogether this book is good reading, both for the folk-lorist and the man of letters.

A. F. C.

DER GESTIRNDIENST DER ALTEN ARABER UND DIE ALTISRAELITISCHE UEBERLIEFERUNG. Vortrag gehalten im Verein für jüdische Geschichte und Literatur zu Berlin am 5. December, 1899, von DR. FRITZ HOMMEL. München: Lukaschik, 1901. Pp. 32.

The author maintains that star-worship was really the oldest form of Semitic religion, and probably also "the most primitive form of human religion, or better, the oldest form of polytheism or idolatry." The antiquity of the worship of the planets among the Semites is proved by the Hebrew word *nišba'* ("to swear") which signifies literally, "to call the seven to witness." According to Dr. Hommel the sun naturally appeals more to an agricultural, the moon more to a pastoral people, — especially since, in warm countries, night is the time of travel, etc. The sessile Babylonians had therefore a sun-cult, while the Arabs, the best type of the old, nomadic, western Semites made the moon the chief god. With them *Shums* ("sun") is feminine, the word for moon, masculine. Hebrew also furnishes traces of the use of *sämäs* ("sun") as feminine, and in the Old Testament *järach*, the masculine term for moon is more common than *lebānah*, the feminine. The south Arabian inscriptions reveal the prevalence of star-worship, and moon-cult. Proper names also contribute their share of evidence. Even Jahve, Dr. Hommel tells us, may be but a Mosaic modification of *jah*, an old Semitic name of the moon, still preserved in Hallelujah, — the first component is really *hilâl* ("new moon"). The details in this interesting address are, perhaps, more valid than the wide extension of the general theses.

Alexander F. Chamberlain.

INDIAN BASKETRY. With 360 Illustrations. Second Edition, revised and enlarged. By GEORGE WHARTON JAMES. Pasadena, Cal.: Privately Printed for the Author, 1902. Pp. 274.

Basketry is an art that within recent years has deteriorated or become decadent in many, if not most parts of America, by reason of the "iconoclastic effect of our civilization upon a simple-hearted people." In this little volume, which is illustrated with 360 figures and has an excellent index, the author treats in detail of the basketry of the Indians of the Southwest, the Pacific States, and Alaska. As Mr. James observes, the art of basketry "touches the Amerind at all points of his life, from the cradle to the grave, and its products are used in every function, domestic, social, and religious, of his simple civilization." Among the topics discussed are: basketry, the mother of pottery; basketry in legend, ceremonial, etc.; basket-making people; materials, colors, weaves, stitches, forms, designs, uses, varieties; symbolism and poetry of basketry; decadence and possible preservation of the art; bibliography. One interesting thing about basketry is that it "is almost entirely the work of Indian women, and therefore its study necessarily leads us into the *sanctum sanctorum* of feminine Indian life." Here woman won some of her greatest achievements. As the best basket-maker of her tribe she rose to power and influence, not merely in the matter of suitors for her hand, but in many

other ways as well. And there were always the true artists who created things of beauty for the very love of them, — these it was who reached the high-water mark of their art. The story of the first baby-basket (reported from the Navahos by Dr. Washington Matthews) briefly *résumé*d on page 23 ought to convince any one as to the poetic capacity of these Indians as well as their wonderful imagination. Indeed, Indian legends relating to basketry seem to have called forth the most artistic efforts of the aboriginal mind. The sacred baskets of many tribes, used in their rites and ceremonies, exhaust the possibilities of the maker's art. Among the Navaho and the Hopi in particular, the sacred basket is of great importance. It is rather surprising to learn (p. 50) that "perhaps the finest and most delicate weaving of the North American Indians is done by the Aleuts of Attu Island, the most westerly point of Alaska." That such things of beauty should come from so dreary and desolate a land must give one a higher opinion of the capacities of the original Americans. The expertness of Californian basket-makers has long been known. A rare specimen of Pomo basketry, formerly in a Chicago private collection and now in the Field Columbian Museum, is said to have been purchased for \$800. The uses of basketry are innumerable, from the infant's cradle to the shroud of the dead, from the mat under foot to the hat over head. The size of some baskets can be seen from the figure on page 168. The symbolism of Indian basketry, to which Mr. James devotes pages 187-216, has recently been studied by Farrand and Dixon with reference to the Salishan tribes and the Indians of California. The anecdote related on page 187 shows how little one may know about some Indian things even after long residence among them and acquaintance with their speech, and how much another may discover in a comparatively brief time. Not only do the designs have their distinct symbolism, but often the whole basket is a symbol itself. The decadence of Indian basketry may be laid to two chief causes, — "the overpowering of the æsthetic by the utilitarian" (a dollar's worth of tin utensils will substitute many baskets), and the spirit of mere commercialism which has begun to infect the Indian (she now "makes to sell"). Thus, as the author says, "all (Indian) baskets correctly may be classified under just two heads, — baskets made to sell and baskets not made to sell." And it is easy to tell which is which. Amid so much that is lamentable it is pleasing to discover that some of the efforts (which now have the aid of several societies friendly to the Indian) at rehabilitating the art of basketry have been notably successful. "The Wallapais had almost lost the art, when, fortunately for them, Miss Frances S. Calfee was sent among them as a field-matron. For over seven years she has worked with them, and from their very name being a reproach and a synonym of debauchery and degradation they have reached a degree of self-respect that is highly commendable. In her endeavors for their betterment Miss Calfee has reintroduced the art of basket-making, and recently I secured five specimens of their work that show considerable ability and make it certain that, if the art is cultivated, the Wallapais may soon rank as a great basket-making people" (p. 69). Surely such an achievement deserves the praise

of our race as well as the invention of the Mergenthaler machine. The records of aboriginal industry contained in Mr. James's valuable pages fully justify such a belief.

Alexander F. Chamberlain.

Schriften der Schweizerischen Gesellschaft für Volkskunde, II. KINDERLIED UND KINDERSPIEL IM KANTON BERN. Nach mündlicher Ueberlieferung gesammelt von GERTRUD ZÜRICHER. Zürich, 1902. Pp. 168.

This book contains nothing but what was obtained from oral tradition. All the matter recorded is known to have been used by children or by adults having to do with them, and vouched for by the children. Miss Gertrude Züricher, the author, was stimulated to this work by attendance upon the lectures on folk-lore given by Professor Singer at the University of Bern, and her book is a careful and valuable compilation. The data recorded were all collected within the limits of the Canton of Bern, and number some 1100 items,—lullabies; children's prayers and blessings; prayers to St. Nicholas; charms; jest-rhymes; finger-plays; "ride-a-cock-horse" rhymes; marching and dancing songs; rain and snow songs; "what the bell says;" New Year's and carnival songs; out of school; animal rhymes; about food and clothing; dialogues, raileries, topsy-turvies; chain-rhymes; "counting-out" rhymes; satirical verses, street cries, parodies; secret languages, misplaced accents, exercises in talking quick; rhymes and songs of adults used by children; plays and games. From this list it will be seen that the collection is quite complete. Proverbs the author has omitted because "children, although they may know them, hardly use them." A few proverbs used in connection with children are given on page 5. All rhymes of which the authors are known (except a few in which time has wrought notable changes) are also not included. The innumerable variants of the chain-rhyme "Joggeli wott ga Berli schüttle," and the riddles are not exhausted, since Dr. Zahler is making a special study of them. Special descriptions of plays and games are given only when they deviate from the account given in Böhme's *Deutsches Kinderlied und Kinderspiel* (Leipzig, 1897). The absence of "bark-loosing" rhymes is explained by the fact that, although the making of willow whistles is a favorite pastime, the "bark-loosing" rhymes do not seem to occur (p. 6).

In the children's prayers St. Nicholas appears as Sami (Sämi, Santi) Chlous, Santi Niggi Näggi, Zantiggelous (p. 15). The charm for something in the eye:—

Bösi Frou, hinder em Oug,
Mach mer ds Böse us em Oug

is interesting, as is also beginning of another conjuration, "Häxli hinder em Hag." The rhyme for the rising fog:—

Stoubnäbel, Hilbibrand,
Gang du i dys Franzoseland

reminds one of our familiar "Rain, rain, go to Spain," etc. The following alphabet rhyme is worth citing here:—

A, b, c, d, e,
 Der Chopf tuet mer weh,
 F, g, h, i, k,
 Der Dokter isch da,
 L, m, n, o,
 Jetz bin i froh,

P, q, r, s, t,
 S'isch wider guet, juhé,
 U, v, w, x,
 Jetz fählt mer nix,
 Y, z,
 Jetz gah-n-ig i ds Bett.

Of secret languages the most common are the B (inserting b after every vowel and then doubling the vowel), Re (every syllable said up to the vowel and then re added), and Adi (for every vowel adi is substituted) languages. Among the verses of adult origin current among Bernese children is this (with several variants): —

Mein lieber Lulu,
 Geh nicht zum Zulu.
 Geh nicht zum schwarzen Mann nach Afrika:
 Sie werden schiessen
 Mit Pfeil und Spiessen,
 Dann ist mein lieber Lulu tot.
 Mein lieber Lulu
 Ging doch zum Zulu,
 Ging doch zum schwarzen Mann nach Afrika.
 Sie haben geschossen
 Und Blut vergossen,
 Nun ist mein lieber Lulu tot.

The music of this and a number of other songs is given on pages 159-168.

On page 125 occurs the game "Die Nonne von Ninive." America is the topic of a song (p. 114) beginning —

Jetzt ist die Abschiedsstunde da,
 Wir reisen nach Amerika.

This book is but one of the good results of the great activity of the folklorists of Switzerland. What the author says of the need for collecting data with all possible diligence and reasonable haste applies to America as well as to lands in the Old World (p. 4): "The present high-tide of children's books will, unless it is gathered now, cause in ten or twenty years the irreparable loss of much folk-lore." Now is the time to collect ere the golden opportunity is past.

A. F. C.

UEBER WAHNIDEEN IM VÖLKERLEBEN. Von Dr. M. FRIEDMANN, Nervenarzt in Mannheim. Wiesbaden: J. F. Bergmann, 1901. Pp. 203-305. (Nos. VI.-VII. of "Grenzfragen des Nerven- und Seelenlebens.")

This essay by a psychiatrist is interesting to students of folk-lore, since it deals with popular delusions, epidemics of thought, hypnotic, ecstatic, and hallucinatory phenomena in religion, politics, society. Among the topics treated of are: the Dreyfus affair, the rise of Mohammedanism, the Crusades, the so-called Pai-Marire religion of the New Zealand Maoris, the Anchorite movement in Egypt, the European witch-persecutions, the Dutch tulip mania, the Law episode, the anarchist movement, mysticism ancient and modern, Mahdism in the Sudan, the Salvation Army, Russian sects (Skopzi, etc.), murderous sects of India (Thugs), Malay "running

amuck," etc. The vast importance of such ideas in folk-life in relation to the phenomena of society and civilization is pointed out, — "the power of the idea as such," — and their rôle in propaganda and agitation of all sorts emphasized. The "purely pathological" aspects of the subject as also more or less briefly discussed. Suggestion plays its part in the highest ideals as well as in the lowest. To it are due some of the noblest movements in the world's history, no less than some of the basest. The moment of psychic susceptibility is the larger factor, the influence of intellectual inhibitions the less. Dr. Friedmann finds unsatisfactory both Tylor's theory of animism and Lippert's "soul-cult," and puts forward his own view that the most elementary factor here is "eine primitive Suggestivassoziation der Eigenbeziehung." The sight of the dead, the author thinks, was the most powerful impression of all time. This primitive idea combined with hypnosis and ecstasy explains much in the early development of human religions.

A. F. C.

WIRTSCHAFT UND MODE. Ein Beitrag zur Theorie der modernen Bedarfsgestaltung. Von WERNER SOMBART. Wiesbaden: J. F. Bergmann, 1902. Pp. 23. (No. XII. of "Grenzfragen des Nerven- und Seelenlebens").

This essay, which is a part of the author's *Der Moderne Kapitalismus*, contains some useful information concerning the relation of fashion to economic conditions, — collectivism, uniformization, urbanization, etc. The difference between town and country is still, in many parts of Europe, remarkable. On the one side we have the light, graceful, *chic*; on the other the rough, heavy, durable. The contrast is seen best, perhaps, in the Dutch peasant and the *confectionneuse* of the cities. The large towns change their fashions, of course, more than the small, and one of the marked characteristics of our age is the shorter time for which articles are used as compared with times gone by, — they are not so because they are less durable (this may be one reason), but on account of the changed conditions of life (tenement system, furniture, modern nomadism and nervousness). In fact, "a new human race" is growing up that demands change and variety in everything. Fashion, to be sure, is nothing new, but this is a new side of it born of our own times. Modern fashion is characterized by three things chiefly: the infinite range of objects over which it extends; its absolute universality; the rapidity of change. The genesis of "Paris Fashions" is deserving of a special study, — the "*à la mode* Devil" is everywhere.

A. F. C.

THE JOURNAL OF AMERICAN FOLK-LORE.

VOL. XV.—JULY-SEPTEMBER, 1902.—No. LVIII.

THE STORY OF BANTUGAN.

THIS is a legend of the Mohammedan tribes or Moros (Moro is the Spanish for Mohammedan or Mussulman) of Mindanao, P. I., in the valley of the Rio Grande de Mindanao. It deals with the adventures of Bantugan and of his friend Datto Banningan.

Bantugan is the national hero, and every child is taught the story of Bantugan until he almost knows it by heart. This is the first translation out of the original tongue. Given by word of mouth and translated in 1900 at Cotta Bato, Mindanao, by Major Ralph S. Porter, Surgeon U. S. V. Bantugan and his relatives were:

Palamata Bantugan, son of Tinumanan sa Lugun Minulucsa Dalendeg (brother of the earthquake and thunder).

The brothers of Bantugan were: 1, Mapalala Macog; 2, Madali Macabancas; 3, Dalumimbang Dalanda; 4, Damadag la Lupa; 5, Maladia Langig; 6, Marandang Datto Sulug; 7, Malinday Asabarat; 8, Mudsay sa Subu Subu; 9, Pasandalan na Murud; 10, Bendera Mudaya; 11, Pamanay Macalayan; 12, Pandi Macalele.

The sisters of Bantugan were: 1, Alcat Ulauanan; 2, Mandanda Uray; 3, Dalinding u Subangan.

The sons of Bantugan were: 1, Balatama Lumana; Pandumagan Dayuran; 2, Alungan Pidsiana Lumalang sa Dalisay; 3, Malinday Abunbara Lumanti Dowa Dowa; 4, Tankula Bulantakan Bulu Bulu sa Lagat; 5, Tagatag sa Layagum sa Pigculat; 6, Lumbay sa Pegcaualau Daliday Malindu; 7, Lumbay Magapindu.

Once upon a time there came a terrific hurricane which carried the house of the sister of Bantugan from the village of Bombalan to the seacoast.

While there it was seen by a Spanish general who was lying off the coast in his warship. The Spanish general's name was Mindalunu sa Tunu-Miducau sa da Uata.

The general put the house with the sister of Bantugan on his warship and carried her away to his town of Sugurungan a Lagat.

The king of this town was Dumakulay Amalana Dumombang Mapamatu.

For capturing this maiden the general was given high rank and honor and was ordered to build a house for the sister close to the house of the king.

Now when the king asked Alcat (which was the name of Bantugan's sister) to give him some mbama to chew, she refused, saying, "Do not talk to me, for I have been taken from my brothers and am heavy at heart; if you wish to marry me, go to my brothers and ask them for me."¹

When the brothers of Alcat knew that she had been stolen away from them, they were heavy at heart also. Then said Bantugan, "Prepare all of our warboats and launch my great warship Linumuntan Mapalo Mabuculud Linayum. Put out all our battle-flags and let all my brothers gather with me to search for our sister."

When they were all aboard the captain of Bantugan's warboat called out to it, "Sail like the wind, Linumuntan, so that we may overtake the wicked Spanish general who has carried away the sister of our datto" (chief).

But the ship did not obey his command, and Malinday Asabarat, the seventh brother of Bantugan, said, "It must be that we have a bad soldier on board; let us find out who he is and kill him, that we may proceed on our journey." Then Malinday pointed out a soldier whose name was Masualo Savani Masunu Sakasumba, whose great fault was that he made love to the wives of the dattos and other married women.

When this man knew he was to die, he said, "Tell my friends when you return that I died in battle and not that I was executed."

Then Malinday took him to the bow of the ship and with one stroke of his campilan (Moro broadsword) cut off his head. When the soldier was dead the ship at once began to speed through the water with tremendous velocity, so that all the great fish of the sea were much afraid.

Before long they came to a small island and there anchored, and four men carried the body of the soldier ashore and buried it.

Mapalala Macog now suggested that they rest here a while and sleep. While they were sleeping there came to anchor on the other side of the island a warship of Datto Banningan, who was the accepted lover of Bantugan's sister, Alcat Ulaunan, who had been car-

¹ Mbama—A package of bongo nut, bulla (pronounced booya) leaf, lime, and tobacco, considered a delicious combination for a *chew* by the Moros. If a Moro woman hands a roll of this to a man, it signifies that she is willing to receive his addresses.

ried away by the Spaniard, and whom Bantugan had started to search for.

Banigan had ordered the colintangan (large Moro xylophone) to be played in his warship, which was called the Katipapabayan Lum-bayan Dakadua, meaning the two-tailed crocodile of the sea.

Now Bendera Mudaya, the tenth brother of Bantugan, heard the loud playing of Banigan's colintangan and he became very wroth, for he thought it would disturb his brother Bantugan's rest, so he called a thousand soldiers and had the lantakas (cannon) fired at the ship of Banigan, and the shot carried away all the principal masts of Banigan's ship and killed many of his soldiers.

Now Banigan's brother, whose name was Mapandala sa Dalen Matankin sa Gavi (he that bites like the pepper of the deep forest), called the master of the ship, whose name was Salindala Kabunga Salangka sa Bukau, and ordered him to return the fire; but said the master, "Let us first ask permission of Datto Banigan," who just now awakened and inquired what had happened. Mapandala replied that Bantugan's ship had fired on them and begged to be allowed to fire back. "No," said Banigan, "if we fire on Bantugan I can then never marry his sister." "But," said the brother, "look at the ruin of the ship and the loss of men. Let this woman go and let us revenge ourselves." "No," said Banigan; "seeing that you my brother still live not even the loss of ships or men will compel me to attack the great and honorable Bantugan."

So Banigan gave orders for his anchors to be raised and his ship to be sailed straight for Bantugan's ship, that they might converse. Banigan sat in the bow (ulunan) with two gold-embroidered umbrellas held over him.

Now when Bendera Mudaya recognized that it was Banigan he had fired at, he broke into tears and cried out, "Ama ku" (my father), "do not scold me. I thought your ship was the ship of our enemies. It is all my fault; do with me as you will." "No," said Banigan; "we are equally sad, let us say no more of it. I but beg of Bantugan to allow me to lash my ship to his." This was soon done and the dattos greeted each other.

Then Banigan asked, "What brings you out in your warship with so many soldiers and lantakas?" When Banigan had been told that his sweetheart had been carried away by the Spaniards his grief was very great, and with a common enemy these two dattos sealed their friendship.

After a council it was decided that Bantugan should continue the search by sea and that Banigan should go by land, as his ship was no longer seaworthy.

After the council Banigan returned to his own ship and cast

loose from Bantugan, who sailed away. All the panditas (priests) were now called together by Baningan and were asked for their advice as to how to proceed to find the lost maiden. They told him, when he started out, not to go as a datto with fine raiment and many followers, but to go alone in the disguise of a tiruray,¹ and that if he went this way he would surely meet with success.

So Baningan sent his brother Mapandala back with the ship to their village of Cudarangen, there to be ruler in his stead. But the brother's heart was heavy, for he wanted to go also on the trip, and he begged unavailingly of Baningan to let him go, but he would not consent. So Baningan went ashore and Mapandala put his ship about to return home, but when Baningan was well out of sight Mapandala turned again and started to follow Bantugan as best he could, making many repairs to his ship.

In a day or two he passed by a large town called Pamamaluy a ig Alamay a Lagat, and there encountered a great Spanish warship whose captain inquired where he was from. Mapandala answered, "From Cudarangen." Then the Spaniard asked him where he was going. Mapandala answered, "To search for the sister of Datto Bantugan." Whereupon the Spanish fired upon him; the general on the ship was the same one who had carried away Bantugan's sister, and he ordered Mapandala to return to Cudarangen, saying that not far away there was a fleet of a thousand Spanish ships waiting for Bantugan and his followers. "Nevertheless," said Mapandala, "I shall not return." And the battle began at once, between Mapandala and the Spaniard. The latter soon won, and Mapandala was badly injured so that his entrails fell out. Both boats were badly injured and many were killed on both sides, but the Spaniards were able to float and navigate, and they looted Mapandala's boat and then returned to their village.

Mapandala's boat was finally cast upon the beach, where it was seen by Baningan who came by there on foot at that very moment. He at once boarded her, and when Mapandala saw some one coming he cried out for water which Baningan brought him. When they recognized each other Baningan embraced his brother and wept to see him so sorely wounded. Mapandala said, "I am surely dying." But Banignan called for a fairy from Cudarangen to take his brother back and cure him there of his wounds with a great medicine which he had at home in his chest. When the fairy had taken Mapandala, Baningan went on his way.

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¹ A tiruray is one of a tribe that lives up in the mountains, sometimes in trees, and in the most primitive way. They are gradually becoming extinct, dying of starvation, from lack of energy enough to till the most fertile of soils.

The warship of Bantugan finally reached the village of the Spaniards, Sudurungan a Lagat, and there found a thousand Spanish warships, who at once fired upon them, but the only effect of their firing was to push Bantugan farther away, not a single cannon-ball penetrating his ship.

Banigan continued on his road, and after many days reached a high hill from which he could see the great city of the Spaniards, with many ships in the harbor and many more on guard at its entrance. This great display frightened Banigan very much, for he thought to himself, "At the very door of the city I will die." So he decided to go back to the brother of Bantugan, who was named Pasandalan na Murud, and who was the sultan of I Labumbalan Tankulabulantakan, and ask him what he should do in the face of such dreadful obstacles.

He had not gone far until two little golden birds alighted on his shield (klung) and told him not to go back, for he would be laughed at, and all would say that he was not worthy of his sweetheart. Banigan then smote his breast and decided to return to the search even though he died ten times. He then hid his shield and cam-pilan (broadsword) in a hollow rock and carried only a bow and arrows.

As he was passing along the coast he saw the ships of the Spanish general sailing by who had destroyed his own boat. The Spanish general also saw him and called to him to come on board his ship, for he did not think that he had the walk—or carriage of a poor tiruray. So Banigan went aboard the Spanish ships, and the soldiers were so thick on the deck that he could not help stepping on them as he passed. This made the soldiers mad, but the general said, "Never mind; he is only a poor tiruray, and does not know good manners." The tiruray walked right up and sat down close by the side of the general, which made the general mad on the inside, but he did not show it. Then the general asked him, "Where are you from?" He answered, "From Lalansayan Lalanun." Now the general knew that the king's brother lived with this family and so the tiruray, who was Banigan in disguise, said that he had been sent by the king's brother to inquire if it was true that the king had captured the sister of Bantugan, and for the king to beware, for Bantugan was a powerful and dangerous enemy. Then the general told a great lie, saying that they had had a big war with Bantugan and that Alcat had been given as a peace offering.

This great lie maddened the tiruray, so that for a minute he wanted to go "idzavil" (run amuck or juramentado).¹ The general

¹ Juramentado—A Moro who makes a vow before the priest to die taking the

noticed that the tiruray was getting mad, and asked, "Why are you red in the face? I believe that you are Baningan, and if you are you will go no farther." But the tiruray answered and said, "Show me Baningan, and I myself will slay him." Then the general said, "Tell me truly from where you come?" The tiruray answered and said, "From Lansayan Aluna Lundingan Apamalui Deliday Linauig Lumbay Lungan a Lagat, whose datto is Daliday Linauig Lumbay Alungan a Lagat, who is a brother to your king."

Then the general and the tiruray shook hands, and the general asked, "What is your errand here?" The tiruray answered, "I come by order of the brother of the king to see if it was true that the king had the sister of Datto Bantugan in his city and if she was beautiful or not." The general said, "She is as beautiful as the moon."

The tiruray now asked the general to take him to see the sister of Bantugan, for he alone would not be allowed to pass the gates. So the general and Baningan went ashore and walked towards the city of the king, and when they reached the gates the guard would only allow the general to pass and would not admit the tiruray.

But the general said, "This tiruray is a good man and comes from the town of the king's brother." Then the captain of the guard said, "No, he cannot pass, for I know that in the city of the king's brother there are no tirurays." "Yes," said Baningan, "that is true, but I do not claim to live in the town of the king's brother, but in a village near it named Malasan sa Ulay Uluban sa Bulauan." "Well," said the captain of the guard, "you may go in; you look innocent at any rate." So in they went, and soon they came to the second guard, whose captain asked the general, "What is your business with the king?" The general said, "To beg permission of the king to return to my family." "Who is the tiruray with you," asked the captain of the guard.

"Oh, he is all right, I will vouch for him," said the general.

Then the captain of the guard said, "Well, you may both pass, but the law is that all who pass this gate must pass through dancing." So they both danced their way through the gate.

By and by they reached the house of the king, where there were many guards, who did not care to have the tiruray pass, but the king, when he heard that there was a tiruray below, ordered the guard to admit him and bring the man up to him, and when the tiruray had entered the palace he found the floor covered with soldiers sitting and lying down. He clumsily stepped on several, blood of a Christian, and believes that in so doing he will go at once to heaven. So he starts out with his sword and attacks every Christian he can find until he is himself killed. ;

who immediately wanted to kill him, but the king said, "No, he is only a tiruray and knows no manners ; do not hurt him." Then the tiruray walked straight up to the throne and sat right down beside the king, to the great fear of the general, who told him not to, for the king would surely scold him or kill him. When the courtiers saw this poor beggar take his seat by the king's side, they begged permission to kill him for his presumption. But the king said, "No, I will question him first."

While Baningan was seated beside the king he saw the armor of his brother lying on the floor and covered with blood. His face became red and the tears fell from his eyes, and he again wanted to be an "idzavil," but on second thought decided not to, for if he did he could not succeed in seeing his sweetheart.

The king asked him why his face was so red and why he was crying. Baningan answered, "I cry, for I cannot see the sister of Bantugan." Then asks the king, "What do you know of the sister of Bantugan, and where do you come from?" Baningan answered, "From your brother's town." Then the king at once asked him, "Is my brother well and happy?" "Yes," said the tiruray, who then asked, "Is the sister of Bantugan as beautiful as she is reported to be?" "Yes," said the king, "she is as beautiful as the moon." Then Baningan asked the king's permission to see her so that he could tell the king's brother of her beauty. So the king told the tiruray to go and ask Alcat for bulla for the king to chew, and to tell her that if she would not give it he would have her head cut off.

When the tiruray reached the house in which the sister of Bantugan was kept, a wife of the king (whose name was Salagambal Kla Undiganan) came forward and asked him what he wanted. When he told her, she asked him to come in and sit down, but Baningan said, "I wait for the order of the sister of Bantugan." But the sister of Bantugan did not care to order the tiruray to come in, for he was of low blood. But on the solicitation of the other wives of the king, she told him to come in and sit down.

When the tiruray came in the house he sat down close to Alcat, who scolded him for it, and ordered him away, but the wives of the king said, "No, he is only a poor tiruray and knows no better ; let him stay and we will have some sport with him."

Then Bantugan's sister asked him from whence he came. He answered, "From Mapulud Salin Kikan Palau sa Linun Kayo." Then Alcat at once asked him if he knew Datto Bantugan. The tiruray answered and said, "Yes, I know him, but I have heard that he was killed not long ago in a fight with the Spaniards. Also his brother Mapalala Macog, who was killed by a crocodile, and all the other brothers are dead in the warship of Dalumimbang Dalanda."

When hearing this the sister of Bantugan fell in a faint (the name of the warship was Timbalangay a Uatu Timbidayala Sunga).

When Alcat had recovered from her faint, she asked the tiruray if he knew Baningan. At this the tiruray laughed and showed his teeth, which the sister of Bantugan recognized at once, but she gave no sign of recognition. Then the tiruray said, "Baningan fell in a cave a week ago and has not come out yet." Then he took a "malung" (a Moro dress) and put it on in Moro style and seized the sister of Bantugan and put her on his lap. She did not scold him, but asked, "Can you win in a fight with the Spaniards and take me home to my family?" Baningan answered and said, "Win or lose, I will not leave you. The king has sent me to bring him bulla from you and if you don't give it he will kill you."

"Well," said Bantugan's sister, "let him kill me; I will not give him the bulla." Baningan now called the fairies to bring his campilan and rodella and prepared himself for a fight. Alcat cried and said, "If you leave me now even for a minute, you will never come back." "Yes," said Baningan, "I will come back." He then made himself invisible by a spell and went out to the harbor mouth where he could get a stone to sharpen his campilan.

While all this was going on, the king became very impatient at the non-return of the tiruray and sent for him. The women told the messenger that the tiruray had gone some time before, and when the king heard this he said, "The tiruray does not return, for he is ashamed to return without the bulla which Bantugan's sister has refused."

The king then ordered a well dug and had the sister of Bantugan brought to it, that she might be drowned in it. But the courtiers begged that she be spared, for, they said, "if you kill the sister of Bantugan, we will surely have a war with Bantugan and his brothers, and they are very brave men and have many followers." But the king became more and more angry and took his sabre to kill the sister of Bantugan. At that moment Baningan returned in his invisible state and stood by her side. Alcat now said to Baningan, "What are you going to do now?" He answered, "I will take you up to the top of the highest cocoanut-tree," which he did, and when he returned, became visible to all the court clad in armor and with his campilan and klung. He was at once surrounded by the general and the soldiers of the court, who attacked him, but Baningan defended himself so well that every stroke of his campilan cut off ten heads.

In the mean time, Bantugan arrived at the harbor mouth and heard a great commotion in the city, which was caused by the fight that was going on between Baningan and the king's soldiers. On

learning this Bantugan ordered his ship to pass under the water instead of on top, until he reached the point not far from the Spanish fleet. His ship then ascended to the surface, causing great commotion and excitement among the Spaniards. Madali Macabancas now suggested that the ship be anchored bow and stern. This was scarcely done before the Spaniards opened fire on them, and for seven days the fire continued, so that the smoke was so thick that it made the day the same as night.

At the end of the seventh day the smoke rose a little and the Spaniards saw that Bantugan's boat was still uninjured, while they were badly cut up. Their bullets had simply *pushed* Bantugan's ship farther away.

Marandang Datto Sulug now said, "Let us go ashore with campilan (sword) and klung" (shield). This was done, and the course of fighting was done at once. At the same time Baningan was still fighting within the walls.

Just at this time Datto Sulune Cudungingan sa Colingtongan, of the town of Sungiline a Dinal Hayrana Amiara, arrived in his great warship, Galawongat Tinumcup Ukil a Keranda. This datto, whose sister Bantugan was in love with, came to see if he could not act as a peacemaker and have the quarrel cease, so that all should be friends.

He first spoke to Bantugan and told him to quit fighting, so that he could arrange matters with the king, and that anyway Bantugan could not win, for the Spaniards were too many for him. Bantugan answered, and said, "If they give back my sister, I will fight no more, but if not, we will fight to the death." "Well," said the datto, "wait till I have spoken to the king before you fight any more."

So the datto went in and reached the place where Baningan was fighting and also prevailed upon him to wait and fight no more till he had spoken to the king.

When the datto reached the palace, the king agreed to quit fighting if Bantugan would give Alcat to him in marriage.

But the datto said, "If you insist on that condition, the war will last for many years, for Bantugan surely will not give his sister to you, for he has contracted to give her to Baningan."

"Well," said the king, "Alcat can go, but her companions must stay, for I prefer Moros to Spaniards." Then the datto said, "No, this is not good, the fighting will surely continue if you insist on this." "Well," said the king, "let them all go, but I do not want to see Bantugan at all."

So the datto carried the house and all the women and Alcat down to the ship of Bantugan and put them on board, and Bantugan then

returned to his country with Banningan (the country of Bantugan was named Ilian a Bumbalan Tankalabulantakan), and when they reached there the house was replanted in its former place, and all were happy.

Now the older brother (Mapalala Macog) said, "Now let Bantugan marry." And it was decided that Bantugan should marry Minilig Urugung Managam a Dalendeg, who was the daughter of the sultan Minialungan Simban of Minifigi a Lungung Minaga na Dalendeg.

Pasandalan na Murud now called Dalumimbang Dalanda and Damagag da Lupa, and ordered them to make a journey to the country of the sultan and ask his daughter's hand in marriage for Bantugan.

"Well," they said, "if the sultan refuses we will not return until we have punished them well." "No," said Pasandalan, "that will not do. I will get another messenger;" and he called Mapalala Macog, who answered the same as did all the other brothers. "Well," said Pasandalan, "I will go myself;" but Pandi Macalayan objected and said, "No, let us send Bantugan's son, Balatama Lumana Alcat, Pandumagan Dayuran." (This boy was the son of Bantugan's sister whom Bantugan had married innocently, because when Bantugan was born he was sent away on a ship and did not return until he was grown up, and not knowing his sister Alcat, fell in love with her and married her, and this boy was born before they knew of their relationship.)

When the son was found, he was brought before Pasandalan and said, "Why am I, a child, to be sent on this errand. Why do not some of my uncles go?" "Well," said Pasandalan, "I will go." "No," said the son, "let me go as the rest wish." But now Bantugan interrupted and objected to this small boy being sent on so important and dangerous an errand. But the brothers all insisted, and so he was sent away to prepare himself and to return to be instructed. When he came back properly dressed, his mother also came crying, not wanting him to go so far away. But the boy said, "I go because my uncles cannot."

Now Pasandalan said to him, "Have patience and speak good word with the sultan, and even if they speak ill to you have patience as long as you can, but when you cannot stand it any longer, of course you must fight."

So the arms of Bantugan were given him, and when he started away he told them that if he did not return in three months it would surely be that he was dead. So he bade good-by to all and started on his journey.

After he had been gone some hours Dalumimbang Dalanda disguised himself and went out to try the boy's courage, and appeared

before Balatama as an old man and asked him where he was going. Balatama answered and told his errand. Then Dalumimbang said, "You cannot go any farther; you must return." But the boy said, "No, I will continue on my errand." "Well, then," said the old one, "if you don't go back I will kill you." At this the boy took his campilan and struck at the old one, who disappeared in the air.

Then he kept on his journey, and on reaching a high stone he was able to look back and see the village from which he had come. The sight made him cry and he wanted to return, but the recollection of the order of his uncles made him keep on his way.

By and by a little bird came by and perched upon his shoulder, and asked him where he was going, and on being told said, "Do not go any farther because Mimdalanu sa Tunu Midsicau di Uato is waiting for you to kill you." But the boy went on just the same, and that night slept on the beach in a bed made of magical snake-belt. In the morning his heart called to him to awake, and when he arose it was with such a bound that it made the beach tremble.

So he continued on his journey, and by and by came to a stone in the form of a man. It was named Mamilbang a Uato and was surrounded by a fence made out of wood called Kayo Naniarugun Kayo Rani Dalandeg, and the land which this fence inclosed belonged to the wife of Satan. It lay across the road and obstructed his way, so he took his campilan and cut down the fence, which made the wife of Satan very mad, so she made the air to be as dark as night; and the boy began to cry, for he could not see his way to continue the journey. Then the wife of Satan made it rain stones as large as houses, but the boy protected himself by holding his shield over him and prayed and called for the winds from the home land to come and help him, which they did, and the air became clear again and the rain ceased, and then Balatama saw the wife of Satan in a window of her house and took her to be his mother, for she resembled her so much. The woman called to him to come up into the house, which he did, and then she asked him what his errand was, and on being told said to him, "Do not go any farther, for the Spaniards are waiting for you to kill you." But the boy said he would go on his way nevertheless.

Then the woman asked him if he had a charm of gold in the shape of a man. The boy answered, and said that he had one. Then he bade good-by to Satan's wife and started on his journey again.

Soon on the road he met a big man-monster with horns who asked him where he was going. The boy told him, and then the monster said to him, "You cannot go any farther; go back to your country where you come from." But Balatama took his campilan and made a stroke at the monster, who disappeared in the air.

A little farther on he came across a great snake on the road, who also asked his errand, and on being told, the snake said, "No, you cannot pass, for I am the guard on the road, and none can pass here." So the snake made a motion to seize him, but the boy with his campilan cut the snake into two pieces and threw one half into the sea and one half into the mountains and then went on his way.

After many days he came to a stone set in the middle of the road. It glowed and glistened as if it were made of pure gold, and from this point he could see the city to which he was going. It was a fine large town with ten harbors. He saw one house which seemed to be made of crystal and which he supposed was the house of the sultan. When he came nearer the city, he saw a house made of pure gold.

It took him a long time to reach the harbor mouth, although from the golden stone it appeared to be but a short distance.

When he entered the city gates, he was very careful not to mix with the crowds, for he did not know what kind of people he would meet. When he did meet some of the people they asked him where he was going, but he did not answer them, for they were only workmen and he, a datto's son, would not converse with them. As he passed the streets all the people stared at him, but he was very beautiful and was admired by all; as he went along he passed a number of datto's sons playing "sefa." They asked him to play, but he said he did not know how. Then one of them said, "Who are you and from where, that you cannot play 'sefa?'" but the son of Bantugan said, "You needn't ask of me; are you the sultan of this town?" The young man who had questioned him (Batalasalapay an Datto sa Ginacunan) said, "I am of high blood," and was very wroth. "Well," said the son of Bantugan, "if you want to fight, I guess you can do so now."

So they fought until an old man came and made them stop. In the mean time some one had carried word to the sultan that there were two people fighting, so the sultan ordered them both brought before him. When they were brought, the son of Bantugan went up and sat down next to the sultan, which made all the other Moros furious, and then the courtiers begged that he might be killed, but the sultan said, "No, let us question him first." Bantugan's son said that before he told his errand to the sultan he wanted all the dattos' sons and dattos present to hear, but they told him it would take too long to gather them. Then Balatama said that before he spoke he wanted all persons to take off their helmets. But they thought this was too much and were very wroth, and wanted to kill him at once. The son of Bantugan then said, "Pshaw, what are you all to me? you are nothing." Then the

sultan said, "Tut, tut, let all take off their helmets so that we can hear this young man's story, for if we kill him we will know nothing of his errand, or from where he comes." So all the helmets were taken off and Balatama arose and told him his name and where he was from. And then all became of a good heart again and the sultan then asked Balatama to tell them his errand.

"I am sent by Pasandalan na Murud Bandelo Madayo to ask for the daughter of the sultan for Datto Bantugan." The sultan then said to his courtiers, "You, my friends, answer the request." One courtier then said (Bambay sa Pananian), "I don't see how Bantugan can marry the sultan's daughter, because the first gift (sungut) must be a figure of a man or a woman in pure gold." "Well," said Bantugan's son, "I am here to hear what you want and to say whether it could be given or not." "Well," said another datto, "you must also give a great yard with the floor of gold, three feet thick (this datto's name was Midtumula Buisan Ninbantas Balabagan). "Well," said Bantugan's son, "all this can be given." Then the sister of the princess spoke up and said, "The gifts must be as many as the blades of grass in this city." "It can be given," said Balatama.

A datto named Daliday sa Lugungan said, "You must also give a bridge (talitay) built of stone, to cross the Pulangui (Rio Grande de Mindanao)." "It can be given," said Balatama.

Batatalatayan now said, "You must change this city from a city of wooden buildings to a city of stone buildings."

And Dalendegen Sangilan said, "You must give a ship of stone."

Daliday su Milen demanded that all the cocoanuts in the sultan's grove be turned into gold and also the leaves.

"All this would be done," said the son of Bantugan. "Mapalala Macog will give the yard of gold; Malinday Assabarat the bridge of stone; Dalumimbang Dalanda the boat of stone; Matabalau Manguda will give the many gifts; Siagambalanua the golden cocoas. The golden statue I will give. Very well," said Balatama, "but I will have to go back my to father's town (Bombalan) to get it."

At this one of the dattos scolded and said, "You are surely a liar and do not intend to get the statue at all. Let us cut his head off."

And the sultan said, "Yes, let us have the golden statue now or we will kill you."

"No," said Balatama; "if I give you the statue now there will be dreadful storms, rain, and darkness." But they only laughed at him and demanded the statue. So he reached into the helmet and drew forth the statue of gold, and immediately there was a great storm and earthquakes and it rained stones as big as houses. And the sultan called to Balatama to put back the statue, for they would surely be all

killed if he did not. "Well," said Balatama, "you would not believe me when I told you, and now I am going to let the storm continue." But the sultan begged him to put back the statue, and said that if he would put it back Bantugan might come and marry his daughter and give no other presents at all but the golden statue. So Balatama put back the statue, and the air became calm again, to the great relief of the sultan and the dattos.

"Now," said Balatama, "I will return. But first let me see the future wife." This was granted, and they asked him when Bantugan would come to the wedding. He told them in three months. So Balatama went to the palace and at the door was stopped by a female guard (Siagambal Anunan Kelam Anandingan). She told him to sit down and have some bulla to chew. But he answered and said that he was but a child, and did not chew it.

When the princess saw the boy she asked him what he came for. He told her that he had come to see her and then go back and tell his father of her beauty. The princess gave him a ring and a handkerchief for a present and then he bade her good-by.

On the road home he again met the wife of Satan, who compelled him to stay with her for four months.

There was a sailor of the sea from Kindalungan Minaga Delandeg and another from Ibat a Kadalán, a Spanish town. They met on the high seas, and after greeting each other the second one asked the first one, "Is it true that Bantugan is going to marry the daughter of the sultan?" "Yes," said the first one, "great preparations are being made for it." Then the second one said, "Why, does he not know that the great General Linumimbang Sandaw Minabi Salungan is going to marry the same princess?" "No," said the first, "and I suppose it would not make any difference if he did know." So the sailors separated, and the Spanish sailor went straight up to the general and told him that Bantugan was preparing to marry the sultan's daughter.

The general at once ordered a great expedition to be prepared, and called the chief pandita (Batataswalian) and asked him if he thought it was a good hour for it. "No," said the chief, "if you go now they will surely have a big fight and you will lose." Nevertheless the general embarked in his great warship, the Minanaga su Macag Maluba Kuman sa Tau, also with him were all of his brothers and following after him were ten thousand other ships. They went to the sultan's city, and their number was so great that they filled the harbor, greatly frightening the people of the city.

And the general's brother disembarked and went to the house of the sultan, where he demanded the princess for his brother, saying

that if she was not given the fleet would destroy the city and all the people. This frightened the sultan and his courtiers very much, so they decided to give the daughter to the general and asked him to fix the date for the wedding. He told him that it would be the first full moon. Then the general's brother left, saying that the general would soon come to see them.

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Bantugan prepared everything for the wedding, which he expected would take place at the appointed time. But the days went by and Bantugan and his brothers were very much afraid, for the boy had not returned and they feared that he was dead. So after the three months had passed, Bantugan prepared a big expedition to go in search of his son. The great warship was decorated with flags of gold and all the mosquito bar was made of silk.

When they came in sight of the sultan's city one of Bantugan's brothers saw the Spanish fleet in the harbor, and advised Bantugan not to enter until the Spaniards had left. So they brought their ship to anchor, and all felt very sad because they could go no farther. Pidsayana Alungan, a son of Bantugan, came and asked his uncles why they were so sad, but they would not answer him, so he went back, and another son, Bulubulu sa Lagat, came and asked the same of his uncles, but they would not answer him.

Another son now came. Lumbay sa Layagum Pegcaualau Daliday Malindu came and asked the same of his uncles, but none would answer him. Lumbay Magapindu came and asked the same question, but they would give him no answer.

Now came Datto Banning, who asked the same question of the brothers of Bantugan, saying, "Fear not." But they would give him no answer.

Pandi Macalele came and asked of his brothers, "Why did n't you answer? Why don't we go on? Even if the grass turns into Spaniards we need not fear." Then Mapalala Macog came and asked the same, saying, "Why do you fear? even if the cannon-balls come like rain and lightning, we can fight always." But still no answer. Then Marandung Datto Sulung came and spoke to Bantugan. "Why do all our brothers not answer when questioned? Do they fear the Spaniards? Anyway, we are here only to find the son who has not returned, so let us return to Bombalan." "No," said Bantugan, "let us seek my son, and even if we enter the harbor where the Spaniards are, let us continue the search." So at Bantugan's command the anchors were raised and they sailed into the harbor where lay the Spanish fleet.

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The general and his brother were with the sultan, and were about

to go and call to see the princess, and when they reached the palace the daughter called them in and was very nice to them, offering the bulla to the gentlemen.

The general's brother admired one of the sisters of the princess very much, and asked her for bulla, but she laughed at him and would not give it, called him names, and made much fun with him, saying, he was not the general's brother, etc., etc., but only a bilan, manobo, or tiruray, and could not marry her, for he must marry a tiruray. This made the brother of the general very mad and he drew his kris to strike her, but his companion stopped him. Then the sister of the princess said to him, "Why don't you kill me? I am not afraid of you;" and then she went to the window to cool off, for she was very mad at the general and his brother. And the sight of the Spanish fleet in the harbor increased her rage, but just then a parrot with golden plumage hopped into the window and told her to look out into the harbor mouth and there she saw Bantugan's ships entering the harbor, so she called her sister to see them, who came, but could not tell whose flags they were. Then the general's brother came and looked and said, "We must go and see at once whether it is the fleet of Bantugan, and if it is we must go and kill him and all his people."

So the brother returned to the sultan and asked him if he knew whose ships were coming into the harbor. The sultan said, "No, I do not know, but will send for my father and see if he knows." So he sent one of his brothers to go and call the father, who, as he was very old, was kept in a little dark room by himself, so he could not get hurt. The sultan said, "If he is so bent with age that he cannot see, talk, or walk, tickle him in the ribs, and that will make him young again, and you, my brother, carry him here yourself. Do not trust him to the slaves, for if he should fall he would break himself and die." So the old man was brought, and when he looked at the flags on the ship he said that they were the flags of Bapa ni Bantugan (father of Bantugan), who was a great friend of his in his younger days; and then he told the sultan that he and Bantugan's father had made a contract years ago that their children and children's children should intermarry, and now the sultan had promised his daughter to two people and that great trouble would come on the land. So the sultan said to the general, "Here are two claimers to my daughter's hand. Go aboard your ships and you and Bantugan go and fight it out, and he who wins will have my daughter."

So the Spaniards opened fire upon Bantugan, and for three days the earth was covered with smoke from the battle, so that neither could see his enemy. The Spanish general said, "I cannot see Bantugan or the fleet anywhere, so let us go and claim the princess."

And when they reached the sultan they demanded his daughter, but the sultan said, "No, let us wait until the smoke rises to make sure that Bantugan is gone."

Pamanay Macalayan called to Maladia Langig and they two went to Bantugan and decided to engage the Spanish fleet. They took down the flags of gold and put up the battle-flags, and when they came within range of the Spanish fleet they opened fire, and their cannon-balls carried away great pieces of the mountains, and many of the Spanish fleet were sunk and great darkness and smoke came over the earth.

When the smoke arose the ships of Bantugan were seen to be all unharmed, so the sultan said, "Bantugan has surely won, for his fleet is uninjured and yours is badly damaged and you have lost." "No," said the general, "we will fight it out on land." So he landed all of his troops and cannon and made ready to meet Bantugan on the land, and when all were landed and ready the Spaniard sent his challenge against Bantugan. Bantugan landed his troops and cannon, but before he commenced fighting he paid his respects to the princess and sultan in case he should be killed. After the fight had begun the Spaniards saw that they could never win with guns and cannon, so they set upon Bantugan with campilans and spears, and soon the general's brother (Masuala Subangam) was killed by Bantugan. Before long the ground was covered with corpses and the rivers were dammed up with their numbers. So the sultan sent word for them not to fight any more, for the air and water were so polluted with the dead bodies. But the Spaniard answered and said, "If you give your daughter to Bantugan we will fight forever or until we are dead." The sultan sent a messenger to Bantugan saying, "Let us deceive the Spaniard in order to get him to go away. Let us tell him that you will not marry my daughter, and then we are sure he will leave, and then after he is gone, we can have the wedding." Bantugan agreed to this, and word was sent to the Spaniards that Bantugan would not marry the sultan's daughter, and that the fighting should cease, because the cannon-balls were killing many of the women and children in the city. The Spaniard and Bantugan agreed that neither of them should marry the Princess and that they should be friends. So both the Spaniard and Bantugan sailed away to their home. But Bantugan soon returned and married the princess and continued on his search for his son. He soon found him in the house of the wife of Satan, and took him home with him.

The Spanish general sailed away for about a week, for his home, and then turned about to return to take the princess away by force, for his heart was deceitful, and when he arrived at the city of the sultan, and found that the princess had been carried away by Bantugan, his wrath knew no bounds, so that he destroyed the sultan, his city, and all of its people, and then sailed away to his own city to prepare a great expedition with which he should utterly annihilate Bantugan and his country.

When he arrived off the mouth of the Pulangui with his enormous fleet, their numbers were so great that the horizon could not be seen in any direction.

When Bantugan saw this display of force, his heart sank within him, for he saw that he and his country were doomed to destruction, as he could not hope to gain in a fight with so formidable an antagonist, and such great superiority in numbers. They called a meeting of all the dattos and none could offer any advice, so Bantugan arose and said, "My brothers, the Christian dogs have come to destroy the land, and we cannot successfully oppose them, yet we can die in defence of the fatherland." So the great warship of Bantugan was again prepared and all the soldiers of Islam embarked thereon, and all their dattos, and with Bantugan standing at the bow they sailed forth to meet their fate. As they approached the Spanish fleet, Bantugan shouted forth his war-song, —

With my campilan which kills many, with my bloody campilan, shining with its gold ornaments, its bombol (a tassel of red hair attached to the handle of the campilan) made from the hair of a beautiful widow, which flashes like the ray of the sun at sunrise. With the beauty of its golden grip coming from the heaven heavenly. Its edge sharp as lightning and reaching even to the heavens. Flashing of its own accord and thirsting for the blood of the Christian dogs. I take it in my hands with such force that the gems in my rings burst from their settings, and fly away like birds.

I take my shield painted by my sister, inlaid with flashing pearl. Its grip made of pure gold. Its button a great brilliant. My belt of golden snake. My amulets of pearl, the buttons on my armor taken from the stars. My turban of silver cloth and my helmet of gold. I go to my death, but with me shall die many of ye, Christian dogs.

The fighting soon became fast and furious, but in less than a day it was plainly seen that the Spaniards were winning, and the great warship of Bantugan was filling with water until at last it sank, drawing with it hundreds of the Spaniard's ships, and then a strange thing happened. At the very point where Bantugan's warship sank there arose from the sea a great island covered with bongo palms.

The wife of Bantugan, when she saw that her husband was no more and that his warship was destroyed, gathered together the remaining warriors and set forth herself to avenge him. In a few

hours her ship was also sunk and in the place where it sank there arose the mountain of Timaco.

This is the Moro version of the Spanish occupation of Mindanao. Bongos Island is situated about three miles off the mouth of the Rio Grande de Mindanao and is the island said by the Moros to have arisen where Bantugan's ship had sunk. They say that deep within its mountains lives Bantugan and his warriors, and that whenever a Moro's vinta or sailing boat passes by Bongos Island, Bantugan has watchers out to see whether or not there are women in the vinta, and if there are any that suit his fancy, they are snatched from their seats and carried deep into the interior of the mountain. For this reason the Moro women are very reluctant to go to the island of Bongos or even to sail by it.

Timaco is an island marking the south side of the entrance to the north branch of the Rio Grande de Mindanao. It consists of one tall hill thickly covered with trees, and on it are found the only specimens of the "white monkey." These are said by the Moros to be the servants of Bantugan's wife, who lives in the centre of the mountain. A Moro would not hurt one of them, but feeds them regularly. It is said that on a still day if one goes high up the mountain and listens carefully, he can hear the chanting and singing of the waiting girls of the wife of Bantugan and also hear the colingtangan (Moro musical instrument like a xylophone).

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THE STORY OF DATTO PATA MATA.¹

(CHIEF FOUR-EYES.)

A GREAT many years ago there lived a datto,² at his village of Boyan on the banks of the Pulangui.³ This datto had four eyes, two in front where every one has his eyes, and two in the back of his head.

The eyes in front would sleep for a week, and then the eyes in the back of his head for a week, alternating. While one pair was awake the other pair would sleep.

This datto's name was Pata Mata, meaning four eyes, and he was very wicked, for he stole all the beautiful "lagas" (maidens) and put them in his harem. When there were no more maidens to be found, even little girls, old women, and the wives of his brother dattos he took by force, for Pata Mata was very rich and powerful, and his captives were never allowed to leave his house after they once entered it.

Before long the maidens and women began to be very scarce in the land, and all the other dattos held a "vitchiara" (council) to see what could be done, for the young men were growing up and there were no wives for them.

After much "talutalu" (argument) a brother of the four-eyed datto spoke up, and said that he had thought of a plan whereby their wives and daughters might be restored to them. He told the council his scheme, which pleased them, and he was authorized to carry it out.

So one dark and stormy day in the time of the big rains and big waters, the good brother said to the "four-eyed," "Look, brother! look how black, angry, and fierce is the 'langit' (sky). Surely it will soon fall upon us and we shall all be killed."

This made Pata Mata very much afraid, and the good brother suggested that they build a house in the shape of a ball, build it ever so strong, so that even if the sky did fall upon the house it would not be crushed.

So they called in many slaves and workmen, and built a house in the form of a ball; when it was finished the good brother said,

¹ This is a legend of the Mohammedan tribes, or Moros, of Mindanao, P. I., in the valley of the Rio Grande de Mindanao, first translated out of the original tongue by Major Ralph S. Porter, Surgeon U. S. V.

² Datto, meaning chief, a title of authority, is applied to principal men, chiefs, and rulers among the Moros.

³ Pulangui means "great river."

"Now let us test the house and see if it is strong enough; let us call many of our people and see if they can break it."

Then the people were called, and they tried their strength on it, and the strength of their "carabaos" (water buffalo). They all tugged and pulled with all their might and main, and at last the house cracked.

Now the work had to be all done over again, and the house was built ten times as strong as the first one, and when it was finished the people were called again, and all the strength of all the people and all the carabaos could not break the ball house.

Then the four-eyed datto said, "Now that the house is finished, I will go in it and be perfectly safe even though the sky break and fall."

As soon as he stepped in the good brother clapped the door shut, braced and barred and tied it tight, and then he said, "Brother of the four-eyes, you have been very bad, and now 'Allahtala' (God) will take care of your punishment."

Now when the other dattos learned that Chief-Four Eyes was safely fastened in the ball house, they gave orders that it should be rolled down to the river Pulangui and heaved in.

When this was done the currents and tides carried it up and down the river as a warning to all.

The brother had put plenty of rice in the house, and so Pata Mata always had enough to eat, and did not die for many years.

Whenever the ball house would float past a house on the banks of the river, or pass an "auang" (boat or canoe) in the river, Pata Mata would cry out to be released and would offer gold, pearls, slaves, and carabaos, if they would only let him out.

But no one would open the door, for the dattos had given orders that whoever helped Pata Mata to get out of the house would be beheaded.

As soon as the four-eyed datto had been put in the ball house, all the wives and daughters he had stolen returned to their parents and husbands, and there was great rejoicing in the land, lantakas (cannon) were fired, and the price of cocoanuts reduced to one half, which is the custom on joyful occasions.

After many years the datto of the four-eyes died, and the ball house was opened. Then it was found that all of his body was dead except the jaws; and so the jaws were cut off from the body and placed in a fine mahogany (comagon) box. And the body given a stately burial¹ as became a datto of his high rank.

¹ Burial customs of the Moros: The body is wrapped in as many yards of fine cloth as can be afforded by the family and friends and is lowered into the grave

The jaws continued to live, and a roll of "mbama" (a little package of bongo nut, bulla leaf, lime, and tobacco, the regular "chew" of the Moro) was put between the jaws and the box closed. When it was opened the next day this "mbama" was found to be all chewed up finely.

Even to this day the jaws are regularly fed by the concubines of Datto Uttu, who is a descendant of the old four-eyed datto.

Ralph S. Porter, U. S. V.

(about four feet deep) by means of a mat and a board laid over it lengthwise, the head toward the setting sun.

Portions of the Koran are read by the panditas (priests) and then the body covered with rocks and dirt, and if it is a datto, a lantaka (cannon) is used as a head-stone. A fence covered with white cloth is built around the grave and at each corner is an umbrella of white cloth. A datto is allowed to have six umbrellas over his grave.

For three nights thereafter the friends of the deceased sleep at the grave, the purpose being to guard the departed from evil spirits.

PORTUGUESE FOLK-SONGS.

IN these days of folk-lore erudition, it is rather surprising how little is known about the folk-songs of Portugal. That the study of folk-songs is both desirable and interesting, all acknowledge who understand how certain wonderful and complicated results are attained. For they are the lyric sources of all musical feeling ; the origins of the music dramas. Search the hidden depths of the world's great music and a folk-song is found. And in the folk-song the humanity interest is the dominant note.

Of course, like all such melodies, the Portuguese folk-songs are very fugitive, being handed down unwritten through generations and often dropping entirely out of the knowledge of one locality to appear, later on, in another. Many, however, retain the name of the place of their origin, such as the *Trolha d'Afife* (the laborer, or more literally, the tramp of *Afife*), the *Fado da Pitada*, the *Fado da Vimioso* and the *Coimbra fados*. But when the names are lost, such music, originally one distinctly of localities, becomes very difficult to trace ; and especially is this so in a mother country such as Portugal, that has large island possessions. The sweet heart-songs of the people stray across the seas to settle and shelter like weary birds blown from the mainland ; but though harbored there, they remain distinct in sentiment from the local songs, while each island again has its songs distinct from those of the other islands. So marked is this, that while we find most of the continental Portuguese folk-songs in Madeira, the Canaries, and the Azores, we also find, for example, that among the nine islands of the Azores the *Fayal Chamarita* or *Chama-Rita* (call Rita) is almost never heard in Pico, and the *San Miguel pézinha* (little step) dance music is entirely different from the *pézinha* dance music in the other islands of the group.

The word "fado" is used with a singular meaning in Portugal which seems to have absolutely no connection with the musical form. A musically inclined Portuguese (and most Portuguese are musically inclined) can instantly tell whether a song is a "fado" or not ; though he cannot successfully explain it to any one who is not a born Portuguese. The dictionary meaning of the word "fado" is "fate," but in the south of Portugal it means more than fate ; it means the fate of labor ; the laborer's fate ; and part of the laborer's fate seems to be to sing monotonously to himself while he labors. So the nearest we can get to the original significance of the word is to call the "fado" the laborer's song of fate ; which is more than we can do with the present form, for the Portuguese indiscriminately call "fados" what we designate as serenades, ballads,

jigs, and sailor's hornpipes. There does not appear to be any particular connection between a "fado" and a "fandango" — though it has been suggested that there might be between a "fado" and a "folia." This can hardly be, however, because the form of a "folia" seems to be the carrying of the air in the bass with a treble accompaniment; a form never found among the "fados." There is an old kind of Portuguese versification called "fado," but whether either gave rise to the other and, if so, which preceded the other, is almost impossible to determine. Possibly the confusion regarding the word comes from the fact that the old-time laborer's song, which was, strictly speaking, the "fado," has been changed and adapted to other ends without a corresponding change of name.

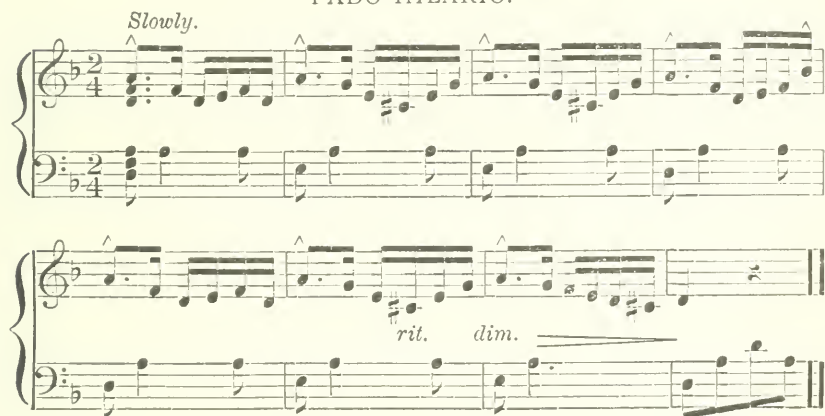
Many of these "fados" are very lovely in their simple pensiveness, for, as in most folk-songs, there is usually a plaintive minor strain; though there are some gay ones much used in the "balhos" or country dances held after the harvesting. But these are comparatively few. Often there is much similarity among the "fados," and when this is so it is generally true that they are variations of some yet older one. For example, the Coimbra "fados," of which there are quite a number that are popular among the University students, are all changes rung upon the Fado Mouraria, which runs, —



It must be borne in mind that these melodies should be played with very much more expression than can possibly be put into the writing of them, and that an effort is necessary to keep them from becoming mechanical at the same time that their chief charm consists of an infinite number of unbroken repetitions. Being used generally as an accompaniment to impromptu versification, the time is curiously hastened or retarded, according to the taste of the performer.

With a few exceptions, the old forms of the "fado" are best loved by the country people. But the Fado Roldão, the Fado Ruy Colaço and the Fado Hilario, named from men who adapted old songs to their own uses, have, in their rehabilitated forms, entered deeply into the hearts and lives of all. Especially is this the case with the Fado Hilario. Many Lisbon inhabitants still remember Hilario, the young, brilliant, dissipated musician who died there only a few years ago. And the whole Portuguese nation will probably always remember his Fado, for it is working in their blood. The Portuguese words are peculiarly pleasing and the simple melody as written for the piano is as follows, though it must be remembered that all this music sounds best on guitarras or violas. (A guitarra is a Portuguese instrument that differs from our guitar in the matter of stringing.)

FADO HILARIO.



Foge, lua envergonhada,
Retira-se lá dos ceus ;
Que o olhar da minha amada
Tem mais brilho do que o teu.

Tem o brilho das estrelas,
E o fulgor dos arreboes ;
Quem me dera com dois beijos
Apagar tão lindos soes.

Não ha raphiras mais bellas
Na grande concha dos ceus ;
Pois se Deus quiz ter estrelas
Roubou-as dos olhos teus.

Ave-Marias são beijos,
Padre Nossos são abraços ;
Rosarios dos meus desejos
A cruz é abrires-me os braços.

Eu queria ser como a kera
 Pela parde a subir :
 Para chegar á jaella
 Do teu quarto de dormir.

Tuas mãos são branca neve
 Teus dedos lindas flores ;
 Teus braços cadeias d'ouro,
 L'aços de prender amor.

Anda o luar prateando
 Os ribeiros palradores ;
 O ar é quent, a serra
 E como um ninho d'amores.

Olhos verdes cor d'esp'rança,
 Inconstantes, cor do mar ;
 Quem tem amor é creança ;
 Sou creança por té amar.

Um canto ao vento fluctua,
 Começa a aurora, a cantar ;
 Oh noite, vae-te deitar,
 Rasga o pandeiro da lua.

WORDS TO FADO REY COLAÇO.

O pobre pede a requeza,
 O rico tem um' esperança,
 O proscrito pede a patria
 E O marinheiro a bonança.

E eu cançado da vida
 E embriagada d'amores,
 Peco uma alma innocente
 A quem confie as minhas dores.

Eu não gosto nem brincando
 Dizer adeus a ninguem ;
 Quem parte leva saudades,
 Quem fica saudades tem.

Um dia em que eu disse adeus
 Muitas lagrimas chorei
 E jurei de nunca mais
 Dizer adeus a ninguem.

As, in an island community, sailors and fishermen hold about the same place as do the tillers of the soil, so the sailor's hornpipe and the Fado Maritimo are frequently heard.

FADO MARITIMO.

Moderato.

Repeat last part three times: *p*, *pp*, *ppp*, constantly accelerating.

There is another form of Portuguese music nearly as interesting as the folk-songs, and that is the music written for and specially used at the religious "festas." Though worthy of consideration, it is, however, outside the present subject except that in some cases the "fados" have been adapted to this form. All in which this is not the case has been written by churchmen or musically educated people, and so falls under a different category. But while not folk-music, it is as different from the usual Roman Catholic music anywhere else as the religious observances in the Azores are different and more pagan.

Of the folk-songs, those given will serve as examples. And while the laborer's use of them has rather died out, it being only occasionally nowadays that the laborers sing while at work in the fields, they are nevertheless frequently heard, played by the village boys, who, after nightfall, often take their guitarras and, five or six of them abreast, walk in and out and up and down the village streets improvising verses as they go. The facility with which they thus relate the village interests and doings, the loves and charms of the village girls, the hopes and fears of the poor and lowly, is certainly one of the very most pleasing things to listen to in the whole wide world.

Isabel Moore.

SAC AND FOX TALES.

[THESE tales of the Sac and Fox Indians of Iowa have an interest apart from their folk-lore contents. They were written by Mrs. Mary Lasley, of Reserve, Brown County, Kans. Mrs. Lasley, whose Indian name is Bee-wah-thee-wah, or "Singing Bird," is the daughter of Black Hawk. The tales have been subjected to such editorial revision as was necessary to remove ambiguities and grammatical defects interfering with the narration. The "Tale of the Twins" deserves attention in particular. Noteworthy is also the "Uncle Remus(?)" story about the 'Possum. The contact of the Indians with civilization is revealed by many non-aboriginal turns of expression, etc. Material such as this is valuable for many reasons. The editor owes these tales to the courtesy of Miss Mary Owen, of St. Joseph, Mo., to whom they were originally sent by Mrs. Lasley. — NOTE OF EDITOR.]

THE SACRED PIPE.

How, in olden times, the Indians came into this world is not known to everybody, — only to the great men that own a holy pipe. There are seven of these pipes in the tribe, — one person in each band has one. The person who has it must be very good and allow no fighting inside the house, no hurt, no bloodshed, no wounding. In case one man kills another, and the relations or the band of the latter are angry and fighting is threatened in the tribe, the murderer's relatives or his band get the pipe and make peace with the angry people, who cannot refuse, else they will not have good luck.

Again, when a young girl grows up. If she is the daughter of a rich man or of a chief, he will "make her great." He will have a mark put on her head (sometimes also on her hand and her breast, if she gives enough things to have the marking done), a round spot not as big as a hat-pin head. To do this it takes about two or three hundred dollars' worth of things (sometimes in ponies, about a dozen and a half) in goods or in money. One of the pipe-keepers will be called upon to perform the ceremony. He will provide the pipe and the things used to mark the girl with, which are kept with the holy pipe. He will keep himself the best things, or the best pony. The rest will be given to persons invited, some poor man or poor woman sometimes, or some persons that know the things of olden times and can tell all about them, how people came into this world, etc. The pipe-keeper will call on three or four, or more, when he thinks there are enough things to go round, and they will tell all they know. The girl will live longer and have good luck, because she gave so many things away, had the holy pipe laid out before her, and had all the holy words told. When they get through there is a feast, and the parties will sing all night for her and tell her all the tales of olden times, and some of the holy names.

If any one wants to hear and learn these things, he may give

things and go in, or he may buy these words ; or, if he gives too much, he will be the next owner, if he is a relation, or a member of the band.

FASTING.

In olden times the Indians knew that there was God. When a man's children were old enough to learn, they were taught to mind. They were made to fast one, two, three, four, or sometimes ten days. They were told that God would take pity upon them and would make something great stand up before them and talk to them plainly. It will be the sun or moon, or stars of night, or any sort of animal. They are told that if they can remember the wonderful thing they saw at fasting-time, when in danger during war, if they say "God had pity upon me once, and I will depend on it, they will be helped. In the case of a boy, the father will teach him to be brave and tough, to face his enemies in war ;" to die on the battle-field and not in his tribe ; to fight his enemies, and not fight in the tribe, or over women. The Indians teach their children everything (except reading, writing, etc.), just like white people. They teach them to be good and polite to everybody, to respect everybody, to be smart and active. In olden times they taught the boys to be brave, for then the Indians used to kill one another. He who killed the most men in battle would be ruler over his people, next to the chief. The Indians say that when God made the people he made also the chief to rule them. To-day, when they have a quarrel with a chief who is n't a real chief, they will tell him he is no real chief, but only acting one.

About girls. They let them fast to have good luck in helping their people out of danger in time of war, etc., to aid them when they give birth to children, and to help out other women who have a hard time. Here is the true story of a woman who helped her people out of danger : —

The Sac and Fox Indians of Iowa were bad. One or two Indians would go to a tribe and kill somebody or steal horses and then return home. Once two men went to the Kickapoo village and made fun of a blind boy. They made believe he was running them, and that they were afraid of him and his bow and arrow. He would aim at them and they would run away, saying he was very brave. They bothered him a long time, and when they got tired they killed him. They told the blind boy's father that his son was killed, that he was pretty brave, and ran them a good while until he got killed. The father commenced to fast all winter, and he felt very bad, crying every time he fasted. He stuffed a pipe full of tobacco and took it to four or five villages of other tribes. They smoked the pipe, which meant that they were willing to help the old man. He appointed a time two or three years off. These Indians mixed with

the Sacs and Foxes, so that they were thought to be Sacs and Foxes of the Mississippi. They were called Ma-squ-hee in Indian. Their language was different from that of the Sacs, but they had married among them, so they called them Sacs and Foxes. There was a big war, four or five tribes together against two, but the smaller side began to lose. Their enemies made up their minds to kill every one of them. So they kept it up day and night. Some of the women and children starved to death. Soon there was only a small tribe left. They were pursued a long way and surrounded by their enemies, who watched them all night so that they could not get away. So they whispered to one another, and passed the pipe round, and told of their dreams and the wonderful things they had seen when fasting and the dangers they had escaped. The pipe kept passing round until at last one woman and one man got up and said that they would try to get the people out of their great danger. The woman said, "Find me an ear of corn," and they found her one. She took it in her arms and treated it as if it were a baby. She sang for it, just as if it were her own baby, and tried to put it to sleep. In so doing she put all the people around them to sleep. At the same time the man was acting his part (as an elk), and made it foggy so nobody could see far. Then they took each other's hand (so as not to get lost), and the woman led all her people that were left out of danger. They travelled all night, having jumped over their sleeping enemies, one after another. It was so dark that nothing could be seen, but their enemies remained sound asleep, and they managed to escape. Soon they came across a village and were afraid, but it turned out to be the village of the Iowas. When they told them their story, the Iowas were very sorry for them and angry besides. The Iowas welcomed them and told them not to be afraid, as they would fight for them. But their enemies never followed them up. So the Sacs and Foxes were saved. They have increased a great deal since that time. Doubtless on that terrible night some of them may have strayed away and got lost. This they never knew for certain. There have been some Indians heard of in the far west who talked the Sac language. The oldest men used to tell us to remember that their only friends were the Iowas. So, as long as they live, the Indians must be good to them; even if it is only an Iowa dog and wants anything they must feed it. While their enemies were after them the Sacs and Foxes had a very hard time of it day and night. Many of the women and children starved to death. Often the babies would drop from their backs at night. They were so hungry that, whenever there was time they would eat roots (and even dirt), bark, herbs, anything they thought was fit for food.

A STORY ABOUT 'POSSUM.

Once upon a time, Mr. 'Possum was out hunting something to eat. He saw a farmer coming home from town (ha-way yar do be ge, e yar wo ja ja nar hay ska). He pretended to be dead right in the road (mar ow ka yar, chee nar dar wa, ko ha ska). So the farmer jumped out and threw him into the wagon (na hay ska, chag gu they na hay ska ma ow kay ow), and went on. The 'Possum threw the meat out of the wagon, got out himself and trotted off with it (bay na mar nee, na ha ska wa shee ke bay ka gla). He commenced to eat it, when Mr. Wolf came along (he na, daw way gee gla, ar skow na ha ska mar), and asked him where and how he got it (ne car thee na, gee ar sko, ho, to twoe na, wa shee). The 'Possum told his story to the wolf (la gee ja, ar sko, oow la ka sko, ho, he tar loo). Said the Wolf, "Well, my friend, I must try it. I am very hungry" (e haw oow ja na ka, ar sko, e tar lar sko na ha ska, mar oow ka yar e tar ho har sko). Sure enough, a farmer was coming, so he "played dead" in the middle of the road (na ha ska, cha que thay na lay ska, mar oow kay). When the farmer came and got out of the wagon (e tha wa, ho thay naw, tar say ke glu cha), he got his axe and chopped the Wolf's head off (ar sku, na mar ne da wa daw wa ka gla ska). The Wolf thought he was going to put him into the wagon like the 'Possum (mar ne kar the nay, na mar ne, oow bay ne; nar se lar nar hay ska, tar say ke glue ja na ska), but he "got left," and an end was put to his life (he na ska schee slau ar la ka, na ew lar na ha ska cha). [Miss Owen suggests that this is "Uncle Remus." Mrs. Lasley, however, states that she had it from her mother. *Editor.*]

STORY OF A BOY WHO KILLED A 'COON.

Once upon a time a boy had been out hunting and was on his way home. He met an old man. The old man stopped and said, "Hello, you killed a 'coon, my grandson." But the boy went on, as he was anxious to get home with his 'coon. His mother skinned it and cooked it. The boy said, "Oh, mother, I met an old man, but I did n't give it to him." Said the mother, "Oh, my son, why did n't you give it to him? You must go after him, so that he may eat a piece of the 'coon." So the boy did, and the old man came and ate some of the 'coon. It did not satisfy him, for he was disappointed at not getting any in the first place. Soon after the boy died, for the old man had bewitched or poisoned him. After he had killed him he made a song the words of which are:—

Oh you are the one that killed the big 'coon!

THE CHIEF'S DAUGHTER AND THE ORPHAN.

Once there was an Indian village. The chief had one daughter. She was very pretty and a nice girl. All the boys admired her, but she would not marry any one. When a certain man was going on the war-path with some men and boys against another tribe, this girl made up her mind to go with them. So she asked her father. At first he was not willing, but she would not give up the idea, so he consented, and asked the head man of the party of men and boys that was going out. She went with them. She had on all a man wears and "packs." They travelled a good many days before they could find anybody. At last they found a village. Before they came to it, the boys used to cook something very nice and take it to her. This was the way they "sparked." If she did n't eat it, it was a sign that she did n't like them. So all the nice boys tried her in that way, but she would n't eat anything they cooked for her. But towards the last, an orphan boy (he was good, but not well-off as the rest were) cooked her something which she ate. All the other boys were surprised to see her eat what the poor boy had given her. This was on the way. This boy had a friend who stayed with him all the time (they were always together). The scouts saw the village, and all went to kill the people. When it was all over this boy never came back. The girl felt very bad when the poor boy was missing. She asked of his friend about him. The friend said that he had been killed. The people thought it could not be helped now that he was dead, and concluded to start for home next day. But they could not get the girl to go home with them. She stayed to look for the poor boy. She went toward the village to look for him. At night she got close to the village, and saw him, right in the middle of the village, at the chief's tent. There he was in the midst of a crowd, with his hands and feet tied. They were making him sing a song, or a kind of prayer, used in olden times when any one is going to be killed (his death-song). It made her feel very bad to see him in that way. About midnight she fixed up a stick and made it look like a baby. Then she went around the village and began singing for the "baby" she had made. In this way she put everybody to sleep, even those who were watching him. After they were all asleep, she went up to him and cut the strings that bound his hands and feet. She had an axe in her belt, with which she chopped one of the men's head off. She then told the young man to hurry and go with her. But his limbs were so numb that she had to carry him on her back as far as the end of the village. They reached home all right. The people were all surprised, for they thought she was dead, and that he would never come back again. The boy's friend had not

seen him killed. He had desired him to be killed so that he could have the girl. When the friend tried to take her home, she would not go, although he said the boy was killed, and there was no use in her acting that way, for he was dead and gone. He had cut the poor boy's bowstring, and of course he thought he was sure to be killed when caught. The poor boy's friend was very much ashamed when he saw him return. So the poor orphan married the chief's daughter.

THE INDIAN WHO CROSSED THE OCEAN.

Long ago an Indian and his son went across the ocean in a ship full of hides of all sorts of animals. When they reached the other side, the white men wanted to beat them out of their hides. They asked the Indian to let his boy run a race with a white man. The boy was small and the white man big, so he was not his size. The Indian agreed. "Well, my son," he said, "you shall run a race with this white man." So he began painting his son, dressing him, and putting a buffalo-horn on his head. He taught him what to say, when first started, and so many times at certain places. The racers started. The Indian's boy began to be ahead at the middle, and beat the white man. Then they wanted to see if he could kill a buffalo-bull they had, that was so dangerous nobody could do anything with him. "You beat us out of a ship full of goods, and your hides too," they said. The Indian told them he would try to kill it. So he taught his boy again what to do. He painted four arrows, two black and two red. He made a present for the buffalo (an eagle feather, some paint, and some Indian tobacco — these he threw away) and talked to the animal, telling him they were going to kill him, and asking him to be killed (this was the way they used to do on the buffalo hunt long ago). When they had done all this, the boy got ready. He went around the animal and shot him twice, killing him on the spot. Once more they told the Indian that if his boy would shoot through a certain big stone, they would then be beaten for sure. The boy used the same arrows and shot through the stone. By this time, everybody who had seen him shoot through the stone, making it bleed, was frightened, and they gave up to him all he had won and took him across with all the hides and goods he had won from them. When he got pretty near the shore where his people were, he put a flag up and made a song of which these are the words : —

ha go na je ja ke we la, ha ha, e qua we la,
ha go na je ja ke we la, ha ha, e qua we la.

THE STORY OF THE TWINS.

Once upon a time a man and his wife lived all alone in a little shanty. The man used to go hunting at daylight. He told his wife once that a man would come who would do everything and say everything to make her look at him, but she must not listen to him, else it would not be good for her. "All right," said she, "I will not." One day the man came, and said everything to her, but she did not notice him, and he went off. He kept coming for three days, and the fourth time he came she looked at him as he was going out of the shanty. He had two faces, and turned back into the shanty, saying, "I thought you would n't be very hard." Taking out his bow and arrow, he shot at her until she was dead. He then cut her open and there were little twins in her. Thinking it was about time for her husband to return, he then went away. When the husband returned he found his wife dead, but the little twins were still alive, so he took care of them. They were boys. He kept them for a few days, and, thinking that the smaller one was not going to live, he threw it away under a big log. The days went by, and this little boy grew fast; the years went by and he was big enough to take care of the house, while the man went hunting. One day he heard somebody singing. The voice came nearer and nearer, and it said, "Lonlay's got father and he eats meat; but I eat only wild beans because I've got grandmother." The boy that was singing was his brother who had been thrown away. The rat had carried him into its hole, and the old rat had raised him. He was singing for his brother. After the father had gone hunting he used to come and play with his brother, and they would muss the house all up. When he thought it was time for their father to return he would go back to his rat grandmother's to sleep. When the father came home he would see everything scattered all about the house. He said, "My son, it looks as if you had been playing with somebody, the way the house looks." The boy said nothing, and the father went away the third time. When he came back in the evening, he said, "Have you been playing with somebody? You'll set the house on fire, my son." Said the boy, "Yes, father. A little boy always comes right after you go off. He is always singing, and says, 'Lonlay's got a father, and he always eats meat, but I've got a grandmother, so I eat wild beans.'" Said the father, "Oh, my son, that's your brother. The next time he comes, seize his scalp lock, wind it round your hand, and holloa for me. I will come and cut it off, so that he won't go away again, and you will have company. So, the next morning, he made ready, sharpened his butcher knife, went off a little distance, and hid himself. The boy came, but would n't go

inside the shanty. He had some idea that the father was near. His brother said, "Come in, come in." But he said, "No, I am afraid." Said the other, "Why, my father went long ago." At last he came in, and after they had begun playing his brother seized the plait of hair and wrapped it around his hand, and called for his father. The father came and cut the plait off. The little boy tried to get away, but the man talked with him, and told him he was the father of both of them. He told them the whole story of the killing of their mother. He told him he must stay with his brother, because their father had to go off hunting most of the time. When the boys grew to be of a pretty good size, their father said to them, "You must never go to that big bank, because nobody ever goes there." But as soon as their father had gone off hunting one of the boys, the smaller, said, "Let's go." Said the other, "Where?" The younger said, "You know; where that big bank is." Said his brother, "Oh, no." Said other, "Why?" "Because our father told us not to," said the older. "Well, give me my hair-plait, and I'll go home," said the other. "Well, let's go then," said the older one. So they went, and when they got there they found nothing but snakes. "Oh, what nice things!" they said, and took a lot of them home. Some they cut up and cooked for their father. Others they hung up about the shanty (the rattlesnakes inside), some on the door, etc. When their father came in through the door he was frightened, and when he sat down the snakes touched him on his head and back, so that he was almost scared to death. He ran out of the house. "Oh, my sons," he said, "you naughty boys, you just take them back where they belong." They did this. When their father went out hunting next morning, he told them not to go to a certain other place. "All right," they said, "we won't." But after he had gone, the younger one said, "Let's go." Said the other, "Where?" Said the younger, "Where our father said; you know he told us to go there." Said the other, "Oh, no, he told us not to go there." Said the younger, "Well, give me my scalp-lock; I'll go home, if you don't want to go." Said the other, "All right, I'll go with you." So they went to the place, a big high rock. "Well, grandmother," said the boys to the biggest rock there was there, "we have come after you. Come with us. We will 'pack' you on our backs. There is to be a great council, and every one must be there." "I will 'pack' you, grandmother," said the younger. "Very well, my grandson," said the old rock. So he got it upon his back and carried it home. When he got home he could n't get it off his back. And when their father came home in the evening, he found that one of the boys had a big rock on his back. "Why, my sons," said he, "what are you doing with your grandmother here? Take her back where

she belongs." So they took her back where they got her, and the rock came off of itself. Next day when their father went off hunting as usual, he told them not to go to a certain place, where there was a white bull that no one could ever kill. "All right," they said. But as soon as he had gone, the younger son said, "Well, let's go now." Said the other, "Oh, no. Our father told us not to go." Said the younger, "Well, if you don't want to go, just give me my lock, and I'll go home to my grandmother." Said the other, "Well, all right; I'll go with you." So they went to the place. They never were without their bows and arrows, and when the white bull came after them, they just stood there, and kept shooting at him till they killed him. They skinned him and took the hide home. Then they stuffed it and set it before the door, where it looked very life-like. When their father came home in the evening, and saw the wonderful thing standing before the door, he just ran for his life. But the boys called after him, telling him that the bull was dead. When he came back, he said, "Oh, my boys, how did you kill him? Did n't I tell you not to go there?" Said they, "We thought what a kind-looking creature he was, when you said nobody could kill him." Next morning when he went out hunting, he told them not to go to another certain place. But just as soon as he was off they went to the place and found three angels which they brought home. When their father came home in the evening and saw them, he scolded his sons, and told them to take the angels back where they belonged. This they did. By this time the father had got to be rather afraid of his sons, and thought he would run away from them. So next morning he got ready and went off. But the boys knew all the time what he was doing. He travelled all day until dark, when he thought he would lie down to sleep. So he tied his gun to a tree and lay down by a log and fell asleep. Next morning the boys woke him up, and said, "Why, father, what are you trying to do? Why did n't you lie in bed right and sleep better?" When he got up and looked around, he found himself sleeping right in the shanty by the fire-log, with his gun tied to the post inside the shanty. He tried three times in vain to get away. The fourth time he started off, he never slept any, but travelled day and night, and so got away. These boys were "regular devils," but they killed all the "devils" around them.

Mary Lasley (Bee-wah-thee-wah).

RESERVE, KANS.

RECORD OF AMERICAN FOLK-LORE.

NORTH AMERICA.

ALGONKIAN. *Ojibwa*. In the "Southern Workman" (vol. xxxi. 260-262) for May, 1902, Mr. J. A. Gilfillan has a brief article on "Ojibwa Characteristics." According to his description, the Ojibwa (the author is best acquainted with those of Minnesota) are clean of speech, generally more honest (the pagans) than their white neighbors who profess Christianity, are really peaceable and law-abiding, not so lazy as commonly believed, have more mechanical ingenuity than they are credited with, are of good intellectual quality, and "are progressing rapidly in education and Christianity." Mr. Gilfillan believes that "there is much misjudgment in the accusation of laziness constantly charged against the Indian." Among the Ojibwa, "both men and women are used to periods of violent and severe exertion (hunting, sugar-making), but these are invariably followed by prolonged periods of rest." This is why the girls cannot accustom themselves to the steady work of the servant, or the men to the occupation of farming. And there is no sense in trying to fit them all to such vocations. "River-driving," with its excitement, change of motion, etc., and piloting, suit the Ojibwa better. The reviewer is glad to find Mr. Gilfillan's estimate of the "laziness" of the Ojibwa to be an additional argument in favor of the theory outlined in the "Popular Science Monthly" for March, 1902, on "Work and Rest." — In the same periodical, for July, 1902 (pp. 379-382), Dr. A. E. Jenks publishes "His Animal-Wives, A Wisconsin Ojibwa Tale," as it was taken down from the lips of an Indian girl interpreter. It is the story of a young man tired of living alone, who discovers that he has been living in succession (it takes longer to "discover" it as the action progresses) with a blue jay, a porcupine, a wolf, a beaver, and a duck (?) — the end is well wrought out and the conclusion really left to the imagination of the listener. The story has also a "genuine literary charm." — *Wild-Rice Industry*. To the "Southern Workman" (vol. xxxi. pp. 72-78), for February, 1902, Dr. Albert E. Jenks, who has made a special study of the subject, contributes a brief article on "The Wild-Rice Industry of the Indians." The *Zizania aquatica* "from prehistoric time has been the chief cereal food of from 20,000 to 30,000 primitive Americans." A brief account of the method of harvesting, threshing, and winnowing the rice is given. Wild rice has been "more highly prized by the Amerind than is generally known." The author argues for its wider and more productive cultivation.

CADDOAN. *Wichitas*. In the "American Antiquarian" (vol.

xxiii. 1901, pp. 363-370), Dr. G. A. Dorsey describes the "Hand or Guessing Game among the Wichitas" as recently observed by him, and gives an account of the counting-sticks, drums, etc., employed. With the Wichitas this game "is played in a spirit entirely different from that ever seen by me before among the western tribes," and a "deep religious significance" seems to underlie it. The chief concern here is not the objects to be hidden, but the counting-sticks, the former being often quite unpretentious things. The symbolically-painted drums are used also in war-dances. Another interesting fact is the participation of women (as prayer-offerers, etc.) in the game. Altogether the Wichita game is sedate and dignified as compared with the noisy game of the same kind among the Kootenays.

ESKIMOAN. The article on "Les Eskimos," by the Marquis de Nadaillac, in "*L'Anthropologie*," for Janvier-Février, 1902 (vol. xiii. pp. 94-104), is a *résumé* of the data in Nelson's monograph on "The Eskimo about Bering Strait," which appeared in the "Eighteenth Report of the Bureau of American Ethnology" (Washington, 1899). The Marquis seems to believe that the Eskimo have degraded, having once known "a civilization superior to their present condition." One proof of this is that "with them we meet with all the characteristics of an advanced tongue, and are far from the agglutinative languages attributed to the primitive inhabitants of America." But they "may climb again."

IROQUOIAN. *Mohawk*. In "Man" (London, 1901, pp. 166-170), Mr. J. O. Brant-Sero, a Canadian Mohawk, publishes an account of "Dekanawideh: The Law-Giver of the Caniengahakas." The subject-matter is "the unwritten constitutional law and government of the Caniengahakas" (better known by their nickname of Mohawks). According to the author, "Haiwatha (Ayonhwadha, commonly but wrongly called Hiawatha) founded the confederacy; but the government of the confederacy is an exact counterpart of the system formulated by Dekanawideh probably ages before the era of Haiwatha." The story of how Dekanawideh, spurred to thought by the condition of his people, developed "the great idea," and the lesser ideas that went with it, is very interesting (an abstract is given by Mr. Brant-Sero). It is handed down from mother to children, not "from father to son," as our legends so often have it, and "has never been told to Europeans." The use of feathers stuck into the ground to represent "ideas" is worth noting. In accordance with this "great idea," the "mothers of the nation" were placed in supreme authority with a tripartite gens-system — turtle, wolf, bear. The female totemic council selected the hereditary council, composed of seven hereditarily-named "lords," or "masters." In the council: "The principal position was occupied by the Turtle — the fountain of thought,

goodness, and restricted authority. The Wolf occupied a position equivalent to that of the 'opposition party.' The Bear watched the interest of all the people, keeping a careful traditional record of what transpired in these councils. He took no part in the debate. It was his duty to confirm or refer matters back to the council for reconsideration when he thought the interest of the people would be better served by doing so." Of the Mohawks of the present, Mr. Brant-Sero tells us: "There is not a class of people in America, or, indeed, in the world, who are more indifferent to the perpetuation of their individual memories, and still uphold an hereditary system, than the Mohawks of the Grand River. Indian farmers of to-day, descendants of famous men and women, are absolutely careless whether their family tree is more important than that of the rest of the Indians about them." This, he thinks, "does not arise from ignorance of the facts, but the belief and practice of extending equality to all seems to be at the root of the whole idea. No man or woman among them expects more glory than that which arises from a consciousness of having done a duty to the best of their individual ability." It is to be hoped that the author will continue his investigations, and pay special attention to the ritual and ceremonial side of the subject. Mr. Brant-Sero offers a new and rather plausible etymology for the word *Iroquois*. He would derive it from *I-ih rongwe*, in Mohawk, "I am the real man," — from *I-ih*, "self," and *rongwe*, "man." This would explain the earlier pronunciation, Irōkwē, and the later, Irōkwā (due to change of pronunciation of *-ois*).

KIOWA. "The Throwing away of Starlight," by W. J. Harsha, in the "Southern Workman" (vol. xxxi. pp. 247-253), for May, 1902, is stated to be "a true story." The tale deals with the results of an ill-timed attempt to force monogamy upon these Indians. This touches the pathetic side of so-called "culture."

PUEBLOS. *Acoma*. The illustrated article by Mabel Egeler in the "Southern Workman" (vol. xxxi. pp. 389-393), for July, 1902, treats briefly of houses and domestic life, pottery-making, basket-weaving, etc.

SALISHAN. *Quinault*. In the "Memoirs of the American Museum of Natural History" (vol. iv. Anthropology iv. 3, pp. 79-132), for January, 1902, appears Dr. Livingston Farrand and W. S. Kuhnweiler's "Traditions of the Quinault Indians." The Quinault Indians, from whom the material here published was obtained in the summer of 1898, live on the coast of Washington, chiefly about the mouth of the Quinault River. Their old customs have practically disappeared under the influence of the "Shaker" movement. Only a few of the older men "still cling to the old beliefs and 'medicine' rites." The

traditions (of which the English versions only are given) recorded are: The Story of Misp' (adventures of elder son of monster woman), The Adventures of Bluejay, Another Story of Bluejay (Bluejay is taught to treat Grouse with respect), How Bluejay brought the Dead Girl to Life, The Ascent to the Sky (arrow-chain story), Raven's Visit to the Underworld (origin of Quinault salmon), How Eagle and Raven arranged things in the Early Days (why dead never come to life now), The Origin of the Quinault Salmon, How Sisemo won Thunder's Daughter, The Magic Flight (pursuit of wild cat by old woman), The Adventures of Spearman and his Friends, The Young Wife who was abandoned in a Tree-top, The Girl who married Owl's Son, The Story of Sép'āk'ā' (in this tale appear a strong man, a two-headed boy, etc.; there are also several births by non-human impregnation), Tsā'ālō, the Giant (younger brother story), Wren and Elk, Story of the Dog Children (girl has children by dog in human form). At pages 128, 129, brief abstracts of these seventeen traditions are given. According to Dr. Farrand, "the general character of the tales is that of the northwest coast modified by and merging into a more southerly type, of which the Chinook is the most familiar example." It is among the Quinault that the Bluejay first takes on the chief rôle as trickster and buffoon, for with the Quilleutes, their nearest neighbors, the Raven (stories of which are few and meagre with the Quinault) maintains his place. The story of the dog children "has probably been taken bodily from the north, where it is found everywhere." The culture-hero story (Misp') has the characteristic features. Foot-notes give references to the corresponding tales in the collections of Boas, Petitot, Teit, Farrand, etc.

Of the Indians in general, it is interesting to learn that, while up to a few years ago they were "of a decidedly low degree of culture," there has recently been noticed "a marked advance in the cultural development of the group." This improvement, Dr. Farrand thinks, "is due partly of course to the educational advantages afforded by the reservation school, but also to a great extent to the introduction of the so-called 'Shaker' religion, which has taken a firm hold upon the tribe."

SERI. Dr. W. J. McGee's "*Germe d'industrie de la pierre en Amérique*," published in the "*Bull. et Mém. de la Société d'Anthropologie de Paris*" (v^e s., iii. 1902, pp. 82-88), treats of the Seri Indians of the Gulf of California as typifying the beginnings of lithoculture. Food, society, weapons, and implements, mental and physical characters, are briefly described.

SIOUAN. *Omaha*. Mr. Arthur Farwell's article on "Aspects of Indian Music," in the "*Southern Workman*" (vol. xxxi. pp. 211-217), for April, 1902, besides remarks of a general character, contains two

Omaha songs, "presented in their new and harmonic setting." The first is "The Old Man's Love Song," the legend of which is given in Miss Fletcher's book on "Indian Story and Song." The second, "Inketunga's Thunder-Song," the author took directly from a phonograph cylinder in the possession of Miss Fletcher. There is, perhaps, too much "logic" in these harmonizings of Indian music. We may create a new Caucasico-Amerindian musical art and lose the real Indian in what the white man has thought out for him in the way of expression. The harmonies of Mr. Farwell are from his "American Indian Melodies Harmonized" (Newton Centre, Mass., 1901). — To the same periodical for June, 1902 (pp. 345-348), Helen Marie Bennett contributes a short article on "The Indian Dances," treating of the Omaha dance, the War dance, the Sun dance, and the Ghost dance among the Sioux. According to the author, "the Omaha (a social dance) is the only dance now practised among the Sioux; the War dance died with the accession of peace; the Sun dance has been frowned on by the Great Father; and the Ghost dance has been peremptorily forbidden ever since the trouble springing from it at Wounded Knee in the early winter of '91." Of the Omaha dance, which even the disapproval of the agents fails to suppress, we are told too harshly "it is the great social reflection of barbarism, and its influence cannot be for good." The War dance, now "practically obsolete," is, however, "sometimes danced for amusement purposes."

CENTRAL AMERICA.

COSTA RICA. C. V. Hartman's article in "Ymer" (vol. xxii. 1902, pp. 19-56) on "Arkeologiska undersökningar på Costa Rica's ostkust," which is illustrated with 10 plates and 37 text-figures, contains an account of the finding of an "idol factory," besides pictures and descriptions of carved stone figures of men and beasts. Some of the ornamentation discovered is very interesting, particularly those specimens reproduced on pages 46 and 47. The plates figure the human and animal forms, pottery objects, clay and basalt statuettes, etc.

MAYAN. In the "Bull. et Mém. de la Société d'Anthropologie de Paris" (v^e s., ii. 1901, 589-592), M. G. Raynaud has a "Note sur le déchiffrement des inscriptions précolombiennes de l'Amérique centrale," in which he claims to "possess with scientific and mathematic accuracy, the key to the deciphering of the pre-Columbian inscriptions of Central America." Translations are promised shortly. The author contents himself with saying that his method of interpretation belongs in the same class with the deciphering of diplomatic and military cryptograms. — Dr. Teobert Maler's "Neue archäolo-

gische Forschungen in Yukatan," in "Globus" (vol. lxxxi. pp. 14, 15), is a brief account of his investigations on behalf of the Peabody Museum, the report of which was reviewed at length in the Journal of American Folk-Lore (vol. xv. pp. 135, 136). Dr. E. Förstemann's article in the same periodical (pp. 150-153), for March 13, 1902, on "Eine historische Maya-Inschrift," treats (with reproduction) of the inscription of Piedras Negras, discovered by Teobert Maler and discussed by him in his report, and by Maudslay in vol. lxii. of the "Proceedings of the Royal Society" (London). Dr. Förstemann gives his own ideas as to its interpretation in detail. The inscription is an historical one, and among the items recorded, wars and battles, the names of various tribes, the capture of enemies, etc. One part of the inscription seems to refer to human sacrifice, and "may point to the coming of the Spaniards." — The first part of Eduard Seler's "Wissenschaftliche Ergebnisse einer auf Kosten Seiner Excellenz des Herzogs von Loubat in den Jahren 1895 bis 1897 ausgeführten Reise durch Mexiko und Guatemala," has appeared as "Die alten Einsiedelungen von Chaculá. Mit 50 Lichtdrucktafeln, 282 Abbildungen und Plänen im Text und einer Karte" (Berlin, 1901). Of this a *résumé* is given in "Globus" (vol. lxxxi. pp. 346-350, with 4 text-figures), by Dr. Th. Preuss, under the title "Die alten Einsiedelungen von Chaculá" (Guatemala). These ruins seem to have been unknown alike to Stephens and to Sapper. Among the ruins are three pyramid-temples, a stairway and platform, a "piedra del sol," etc., which, altogether, made up the "Casa del sol." Perhaps the most important finds are two stela-fragments with inscriptions which permit some conclusion as to the relative age of the ruins. These fragments are probably 70 years later than the latest (Stela K) of Quiriguá, and the oldest monument of the Chaculá region goes back at least to the tenth century, for this section has been uninhabited since the middle of the sixteenth century, and the period of Maya rule indicated by the inscriptions is about 555 years.

SOUTH AMERICA.

ARAUCANIAN. In the "Anales del Museo Nacional de Buenos Aires" (vol. vii. pp. 93-97) for 1901, Dr. J. B. Ambrosetti has a brief paper on "Hachas votivas de piedra (*pillan-toki*) y datos sobre rastros de la influencia araucana prehistorica en la Argentina," dealing with traces of prehistoric Araucanian influence in the Argentine, and particularly with the so-called *pillan-toki*, or votive axes of stone. Another article, "Un nuevo *pillan-toki*," in the "Revista del Museo de La Plata" (vol. x. pp. 265-268, one plate with three figures) for 1902, treats of a new *pillan-toki* found at Choelechel, in the territory of the Rio Negro, a place of importance, since it was the key of the

communications between the Araucanians of Chile and those of the Argentine Republic. The zigzag and triangular marks and lines on these axes have given rise to considerable discussion. Dr. Ambrosetti agrees with Grez in thinking that the zigzags signify rain or water, whence he concludes that these axes or *tokis* are votive objects offered to Pillán to secure water, for with the ancient Araucanians, who were agriculturalists, maize was their food-basis, and for them rain was all-important. The other figures may represent clouds, thunderbolts, etc. But all this is somewhat speculative.

* BRAZIL. To "Globus" (vol. lxxxii. pp. 29-31, 44-46), Dr. Max Schmidt contributes some interesting "Reiseskizzen aus Zentral-brasilien." The author spent almost a half year (the end of 1901) among the Indian tribes of the Matto Grosso. Among the topics treated are: The Bakairi Indians of the Rio Novo, Brazilian festivals and dances in Rosario, the Bakairi village on the Paranatinga, canoe building on the Kulisehu, the Bakairi of the Kulisehu. The Rio Novo Bakairi use their native tongue among themselves, but the men also speak Portuguese, and Reginaldo, the chief (now over 70 years of age), can write and read, and even knows a little French. The dances and festivals of the Brazilians of Rosario are very interesting. The chief are the *Cururu* and the *Ciriri*; a strophe of each with translation is given. The Paranatinga Bakairi are remarkable for the reason that the new strength they have developed since leaving the Xingú has enabled them to gain ground at the expense of the decreasing European population on the Paranatinga. Indeed Dr. Schmidt observes: "We have here the rare case of a contact between Europeans and Indians; the latter have increased their field." The friendly feelings existing between the explorers and the Bakairi of the Kulisehu is evidenced by their greeting. *Kura karaiba, Kura bakairi* ("the stranger is good," "the Bakairi is good"). While here the author witnessed the cure of the sick chief by a medicine-man and the *défrichement* of a piece of forest. Songs and dances precluded the latter, — the text of one with translation is given. This song is repeated, with somewhat different words, again and again during the progress of the work. The account of the clearing is welcome as the description by an eye-witness of Indian methods of labor.

CHIKUITO. In "Man" (1901, 154, 155), Mr. J. G. Frazer has a brief note (supplementary to his article on "Men's Language and Women's Language," in the "Fortnightly Review" for January, 1900), on "Men's Language and Women's Language." He cites three brief passages from D'Orbigny's "L'homme Américain" (Paris, 1839), referring to differences between the language of the men and that of the women among the Chiquito Indians of eastern Bolivia.

FUEGIAN. *Ona.* At Buenos Aires, in 1901, there was published a "Pequeño diccionario del idioma fuegino — ona con su correspondiente castellano" (pts. 1 and 2, pp. 60), by José Maria Beauvoir, a priest of the Salesian order, since 1890 a missionary on the Rio Grande de la Tierra del Fuego, and on Dawson Island. A review of this book by Dr. Lehmann-Nitsche appears in the "Centralblatt für Anthropologie" (Jena) for 1902 (vol. vii. pp. 103-106). The introduction to the dictionary contains a brief account of the primitive population of this region, who belong to three linguistically distinct stocks: *Yahgan* (or, as they call themselves, *Yámana*), *Alakhaluf* (their own name is *Hé Kainé*) and *Ona* (more properly *Ch'ôn*). Beauvoir's vocabulary consists of 1876 words, 132 personal and place names, and 76 sentences, besides the Lord's Prayer. The nearest approach to deity among the Ona is the *kai'u-sort*, "a variegated spirit with fire-spurting eyes, that comes out of the water." Another "deity" is called *jowé'n*. They are much afraid of the waxing moon, for it is thought to suck the blood out of young children, and when danger is past at the full moon they hold a great feast. Dr. Lehmann-Nitsche thinks the estimate of 1000 for the number of the Ona still surviving too high. By language the Ona seem connected with the Patagonians.

GRAND CHACO. In "Globus" (vol. lxxxi. pp. 387-391) for June 26, 1902, Father Anton Huonder, a Jesuit missionary, publishes an account of "Die Völkergruppierung im Gran Chaco im 18. Jahrhundert," after an anonymous Spanish MS., the date of which appears to be shortly before the expulsion of the Jesuits in 1767. The author may have been a German Jesuit (there were 118 in Paraguay, 1690-1767). Thirteen "naciones" of Indians are mentioned as inhabiting the Gran Chaco: Chiriguanos, Mataguayos, Vilelas, Lules, Tobas, Mocobis, Abipones, Lenguas, Guanas, Guaycuru-Mbayas, Payaguas, Zamucos, and Yacurures. Brief notes of history and mission-efforts are given.

GUAYAQUI. In the "Zeitschrift für Ethnologie" (vol. xxxiv. 1902, pp. 30-45), F. Vogt has an article entitled "Material zur Ethnographie und Sprache der Guayaki-Indianer." The Guayaquis of the Sierra de Villa Rica in Paraguay, — history, origin of name, weapons and implements, social life, food, industry, clothing, religious ideas, etc., are briefly described, with 3 text-figures and a map. The language is treated at some length (pp. 38-45), several recent vocabularies being given, with comparisons with Guarani. A few observations on the language by Hr. Koch are appended. Guarani relationship is thought to be proved. The family, rather than the tribe, is the social nucleus. The fashion of sleeping in vogue among the Guayaquis is peculiar. They are among the most primitive peoples existing to-day.

LENGUAS. Mr. Seymour H. C. Hawtrey's article in the "Journal of the Anthropological Institute" (London), for July-December, 1901 (vol. xxxi. pp. 280-299), on "The Lengua Indians of the Paraguayan Chaco," is a valuable contribution to the literature of South American Indian ethnography and folk-lore. Among the topics treated are : Habitat, name (*Lengua* = "tongue" in Spanish), physical type, clothing (a rhea-feather headdress is common), personal ornaments (at feasts they dress "in the height of fashion," and put on all they have), painting (red face paint is used lavishly on great occasions), tattooing (rare, confined to the face, and more common in women), habitations (at a death the house is demolished, and a new one built at some distance), weaving (done by all the women — art possibly derived from the Inca-culture), string (made of wild pineapple fibre by both men and women ; these Indians are very clever at "cat's cradle"), leather (not tanned, but worked soft), pottery (not used extensively, and more attention paid to usefulness than to ornament), tobacco-pipes (now of wood since knives are common, but original form was probably "a rough bent cylinder of clay"), dyeing (vegetable substances and cochineal insect used for dyeing wool, cotton, string), fire-making (friction-method with twirled upright stick), conservatism (women still cut wool with knife), "writing" ("diary" kept with notched stick ; passage-signs on paths ; no knowledge of *quipu*), ornament ("all their ingenuity in the decorative arts is brought to bear on their pipes, and it is rare to find two pipes identically the same"), food (the Indians will not touch milk or mushrooms), tobacco (the pipe is never smoked out, but always passed to another), government (almost exclusively by public opinion), music (the Indians are "decidedly unmusical as we understand music ;" their musical instruments are a whistle, flute, rough sort of violin, and a wind-instrument of cow-horn, with and without mouthpiece), language (foreign words not readily incorporated, — a horse is *yatnathling* or *yatnapothling*, "like a tapir"), history (their own traditions bring them from the northwest), archæology (a part of their territory is said to have been formerly occupied by the Paiagua, and the stone axes and pottery found there are accounted for by the natives on the theory that "the pottery belongs to spirits or ghost-people, and the stones fell from Heaven"), hunting (bow and arrow still chief weapons, — "the two feathers are always fitted with a slight curve, which gives the effect of a screw, and is quite sufficient to make the arrow spin in its passage through the air ;" the boys use also "a kind of sling-bow, or pellet-bow ;" poison is known, but not in general use), infanticide (still quite common, and "it is also possible that medicine-men and the head men of a family may have some idea of regulating the population to suit the existing food supply of their partic-

ular district"), death ("the Indians are unwilling that death should actually take place after dark, and the dying man's end is sometimes purposely hastened by suffocation ;" when death at the hands of a foreign witch-doctor is suspected, "the stomach is cut open and a stone inserted, together with some charred bones," the idea being to "secure the victim's revenge by killing the offending witch-doctor"), burial (that of a child is described as witnessed by the author), counting (the Indians "can count without much difficulty up to 20, using, of course, their fingers and toes ;" for "many," the "hairs of the head" is used ; the etymology of the word for 4, "two sides alike," is curious).

The sections on games and dances (pp. 297, 298), religious beliefs and mythology (288, 289), magic, witchcraft, superstitions, and customs (290, 291) are particularly interesting. There is "deep-rooted superstition with regard to *beetles*," over which the witch-doctors are supposed to have a peculiar power. A "charm" to drive away wet weather is mentioned on page 290. The Indians, after telling about their customs, will not bear being questioned or cross-examined. The witch-doctors often have their ear-discs faced with bright pieces of glass or bits of polished tin, said to have some connection with the "shadows." The etiquette of the reception and dismissal of visitors is well developed and strictly observed. The "repetition speeches" at leave-taking, of which a specimen is given on page 291, suggest some modern counterparts in civilized society. A characteristic game of the Lenguas is the *Hăstăwa*, "much on the same principle as our race games played with dice." Hockey, and a sort of battledore and shuttlecock (hands for bats, and a wisp of corn leaves with rhea feathers inserted ; it will carry further than our Badminton shuttlecock). Tops are in use (indigenous?), and dolls (a bone dressed up in rags). An occasional abundance of food supply is the excuse for a feast, of which dances form a prominent feature. The chief feast-dances are : *Kyaiya* (lasting from sunset till the second dawn) — apparently indulged in for mere amusement ; it is named from the gourd-rattle, which does not stop till the feast is over. *Yanmana* (marriage — contracting feast — all the dances can take place). *Waiukya* (so-called from the "pot" converted into a drum, and beaten during this feast). *Maning* (*i. e.* "circle"), a series of short song-dances. The women also have "a separate dance of their own, where they appear to protect a young girl from evil spirits (represented by boys dressed up in rhea feathers, with bags over their heads), who twine in and out, in line, uttering shrill cries." A chant used at the *maning* dance is given on page 293.

The Lenguas "have no conception of a God," but they have "a marked fear of what are called *kilyikhama*, or spirits," — practically

the same as our "ghosts." The creation-legend states that "from a hole in the ground caused by a beetle a witch-doctor commanded that a man and a woman should come forth, and they did so." When the sun sets, "it is supposed to pass inside the earth, where there is another country somewhat similar to this one, of which the sky or roof is the ground that we tread on, and where the spirits of dead people live." As an example of a Lengua "fairy tale," the author cites "a story that beyond the northern Lenguas there is a tribe of Indians who have only three toes, and go by the name of 'Like-rhea's-feet,' and who can run with more than human speed." As the author suggests, the truth of some other less imaginative stories about fishing might well be probed. Another interesting story is that "there is a pigmy tribe living in the forests in the west, shy and easily frightened, but good little people, and hard workers. They are described as about the size of boys of 9 or 10 years old, but full grown." The author seems to think that there is some truth in this story.

Morally, the Lenguas "compare favorably with all but the higher class of the Spanish-speaking population, their neighbors over the river." The mission-influence for good upon the natives, in making them peaceful and better-behaved, has resulted in making possible the settlement of the country with Paraguayans, "who have but a poor influence upon the native life and character," which is all the worse since there is no provision for Indian reserves. It is, however, "too soon yet to comment definitely on the effect of civilization on the Lengua Indians." Certainly "the debased form of civilization which everywhere obtains on the borders of a new country" is of evil import. This excellent paper is illustrated with seven plates (27 figs.) and a small sketch-map. The illustrations are very good, and represent activities (face-painting, pottery-making, games, dances, use of bow and arrow, hoeing mandioca, fire-making), implements, instruments, etc. As to the ethnic position of the Lenguas, Mr. Hawtrey observes that "from their language, customs, and disposition they evidently are of the same stock as the Toba, Mataco, and kindred tribes who occupy the greater part of the Argentine territory still unsettled, and extend northward into the low-lying lands of Bolivia."

A. F. C. and I. C. C.

NOTES AND QUERIES.

FOLK-LORE OF ANTHROPOLOGY. The Yanans of northern California are among the latest of the Amerinds to be connected with the peoples of southern Asia by would-be ethnologists. In his account of the Yánádis of Nellore in the "Bulletin of the Madras Government Museum" (1901, iv. 88), Mr. T. Ranga Rao observes that "the editor of the 'Baptist Mission Review' . . . suggests a probable connection between the Yánádis of southern India and the Yanans of north California." The latter are said to be "a North American tribe, who differ from the other Indian tribes of California in physique and language, and who, according to tradition, went from the far East to California."

FROG-EATING. Two of the classes, or sections, of the Yánádis, a Telugu-speaking people of Nellore, in the Indian Presidency of Madras, are, according to Mr. T. Ranga Rao (Bull. Madras Gov. Mus., 1901, iv. 93), known as "the frog-eaters" and "the non-frog-eaters." The Yánádis of the North Arcot district (called Chenchus from the deity they worship) are "non-frog-eaters, and do not permit the Kappala, or 'frog-eaters,' even to touch their pots."

DUTCH PROVERBS. Dr. Stoett's dictionary of Dutch proverbs, of which the last part appeared in 1901, makes a volume of 744 pages. The index counts 28 pages, and the book contains 2212 proverbs, with notes, etc.

ARABIAN NIGHTS. Volume v. of the "Bibliographie des ouvrages arabes ou relatifs aux Arabes publiés dans l'Europe chrétienne de 1810 à 1885," by Professor Chauvin, of the University of Liège, — the second part (xii. + 297 pp.), appeared in 1901, — is devoted to the "Thousand and One Nights."

FOLK-LORE OF EASTERN EUROPE. In 1902, M. Lazarre Sainéan, known from his contributions on Roumanian folk-lore, etc., began a course of lectures at the Ecole des Hautes Etudes, Paris, on "The Folk-Lore of Eastern Europe."

"MOTHER GOOSE" DINNER. The 120th *Dîner de Ma Mère l'Oye* was held on January 31, 1902, at the Hôtel des Sociétés Savantes, Paris. M. Charles Beauquier, president of the "Société des Traditions Populaires," was in the chair, and there were present M. Emile Blément, A. Certeux, C. Rubbens, H. Cordier, G. Fouju, A. Rhône, P. Sébillot, P. Y. Sébillot. The first "Mother Goose Dinner" was held on February 1, 1882, with M. Gaston Paris presiding.

STUPIDITY OF DEITIES. In connection with "substitution" (*e. g.* gilt paper for gold), in offerings to deities, as practiced in Annam, S. Reinach

(L'Anthropologie, 1902, xiii. 135) remarks that "the idea of the stupidity of the gods is more widespread than would at first appear to be the case." The *boy* of a friend of M. Félicien Challaye, who reports the incident, replied, when asked why he burned for Buddha bits of gilt paper instead of real gold: "You *know*; you would n't believe. Buddha is very stupid. He does not know, he believes." The Annamites are not the only ones who take this view of the matter.

COLLECTION OF ESTHONIAN FOLK-LORE. The article of O. Kallas, "Uebersicht über das Sammeln estnischen Runen," in the "Finnisch-Ugrische Forschungen" (Helsingfors, 1902, ii. 8-41), *résumés* the work done since the beginning of the nineteenth century in the collection of Esthonian folk-songs, etc. The large collections of Hurt and Eisen, still going on, contained, among other things:—

	Hurt (1890).	Eisen (1897).
Folk-songs	40,500	10,314
Märchen, tales, legends traditions, etc.	8,500	12,906
Riddles	37,000	10,547
Proverbs	45,000	7,093
Items of superstition, folk-lore, etc.	52,000	23,215

These figures give some idea of the great activity of the folklorists of the Finno-Ugrian countries.

PRIMITIVE MATHEMATICS. In a paper read before the International Folk-Lore Congress (Paris) in 1900, Th. Volkov gave some account of "folk-science" in the Ukraine region of European Russia. In 1897 the Statistical Bureau of the Government of Poltava issued a detailed *questionnaire* on popular mathematical procedures. Some interesting facts concerning addition, subtraction, multiplication, division, etc., were brought out. Surface-measurement is done by division into squares and triangles, — the triangle is measured by making it into a square and halving that. To measure the height of an inaccessible object, such as a tree, the Ukrainian peasant "takes a stick of his own height, then goes away from the tree to such a distance that, having laid down and set up his stick at his feet, he can see the top of the tree and the top of his stick in the same line; after which he measures the distance from his head to the base of the tree."

A. F. C.

FOLK-MEDICINE. A case of folk-medicine has lately come to my notice in Washington. A colored cook afflicted with shingles was told that if she would cut off the tail of a black cat and rub the end of said tail on her shingles it would cure her. This was done and it is affirmed that the woman began immediately to get well. I have not heard, however, whether she is fully cured or not.

Walter Hough, Washington, D. C.

TOBACCO FOR LEECHES. — While at the Calanassan *rancheria* of the Apoyaos in Northern Luzon Dr. Schadenberg became acquainted with a quick remedy against leeches. In that part of the world the woods swarm with blood-leeches. While on the march the natives carry in their hands sticks in the split ends of which are held fast a few dry tobacco leaves. If they feel a leech at work, they suddenly touch it with the tobacco leaves, and the creature "falls as if it had received an electric shock." The use of tobacco against leeches is well known, but the author had never seen such "lightning effects." (Verh. d. Berl. Ges. f. Anthropol., 1889, p. 680.) The activity of movement of some of the natives of Malaysia is, indeed, remarkable.

THE PAST IN THE PRESENT. — One region of the globe where the past still survives in the present is Armenia and the adjacent parts of Asia Minor. A notable instance is the use of the *kelek*, or raft of reeds and inflated skins, by the fishermen of to-day, just as it was used by the warriors of the ancient Assyrian kings. In this way Asumnasirabal crossed the Euphrates. The means of transport used by Salmanassar on Lake Urima were, however, not rafts or floats, but boats whose sides consisted of stretched and pitched sheepskins, as Herodotus describes them. Both sorts of vessels are known to the Assyrian monuments. Here, too, the inflated skin, astride of which the navigator sits bare-legged, the *burğuk*, may be seen on the rivers, just as depicted in the Assyrian and Babylonian sculptures. Pictures of the *kelek* and *burğuk* may be found at pages 184, 185, and 194 of E. Huntington's article, "Weitere Berichte über Forschungen in Armenien und Commagene," in the "Zeitschrift für Ethnologie" (Berlin), 1901, vol. xxxiii. pp. 173-209.

DOUBLE LIFE. — An interesting case of double life is reported by the same traveller (p. 209) from this region. The majority of the inhabitants of the village of Sivas came some seventy to eighty years ago from Gümüşchana, the metropolis of the archbishopric of Chaldia, to work in the silver mines. Being persecuted as orthodox Greeks, they became outwardly converts to Islam. In secret they remained members of the orthodox church, celebrating its rites after dark, but frequenting the mosques regularly by day. They gave their children Christian names to be used in private, while the Mohammedan names insisted upon by the authorities at the registration were used in public. The next generation found this rather burdensome, and many neglected to register their children, and tried to save them from military service. The town has now 200 really Mohammedan (chiefly Turkish), 150 orthodox Greek, and 400 to 500 "Mohammedan-Greek" families. Although they have ceased to frequent the mosques, the "Mohammedan-Greeks" still lead a double life. The "Greeks," who stick so resolutely by their faith, may be looked upon, the author thinks, as largely descended from the old Chaldi, whom Xenophon described as "free and valiant."

A. F. C.

"GIVE A THING AND TAKE A THING." — The article by Mr. Chamberlain in the issue for April-June, 1902, on "Memorials of the Indian," contains a reference to a term proverbially applied to anything reclaimed after having been given, which has obtained a wider usage than Bartlett, Dr. Bolton, and Mr. Chamberlain seem to have noted.

When in the early fifties I was a little boy living in a remote country village in Kent, England, it was common among the children if any one of them reclaimed a gift made to another to respond reproachfully, "Give a thing, and take a thing, black man's plaything." The North American Indian, as we know him, and the black man, as known traditionally to English children, would seem to have characteristics in common, that is to say, that if they give anything, they expect to receive an equivalent, or to have the gift returned. Our later civilization seems to have a higher ideal, because this expectation was always rebuked by the reproachful phrase I have cited: but alas, we do not, and I suppose, never shall, always live up to our ideals, for the equivalent is too often felt to be obligatory!

Charles Welsh.

FLORIDA SONG-GAMES. — An interesting addition to the record of English games played with rhymed formulas is made by Mr. H. E. Krehbiel, in the "New York Daily Tribune," July 27 and August 3, the words, music, and description of the games being furnished by Mrs. Louise Clark Pynelle, formerly of Florida. The first number is a dance similar to a Virginia reel, with words which have been corrupted to the extent of becoming unintelligible; the words used in swinging the players, as is usual in a reel, being: —

That lady's a-rocking her sugar lump (thrice),
Oh! turn, Cinnamon, turn.

"Sugar lump" is apparently an equivalent for sweetheart. It is to be observed that the absence of a fiddle, which is considered as a sinful instrument, induces a belief, on the part of church members, that the game is not a dance. Of a more complicated example we are told: —

This is an unusually elaborate game, and combines features of the Virginia reel and the most salient element of the love games — that is, the kissing. The men select their partners as for a dance, and, thus paired, they promenade "as in a school procession," writes Mrs. Pynelle, singing: —

Walking on the green grass,
Walking side by side;
Walking with a pretty girl —
She shall be my bride.

Here the procession resolves itself into a ring, youths and maidens alternating, all singing: —

And now we form a round ring,
The girls are by our sides;
Dancing with the pretty girls,
Who shall be our brides.

During the singing of this stanza the ring has kept moving. It is next broken into two lines, one of maidens, the other of youths, facing each other as for a reel. The song is resumed, and each of the actions described in the following lines is performed by the couple at the top of the lines:—

And now the king upon the green
 Shall choose a girl to be his queen;
 Shall lead her out his bride to be,
 And kiss her, one, two, three.
 Now take her by her hand, this queen,
 And swing her round and round the green.

Having thus called out, saluted, and swung his partner, the man begins with the second verse, and thence down the line, swinging each of the women dancers in turn, his example being followed by his partner with the men, the song continuing:—

O, now we'll go around the ring,
 And ev'ry one we'll swing.
 O, swing the king and swing the queen,
 O, swing them 'round and 'round the green.
 O, swing the king and swing the queen,
 O, swing 'em 'round the green.

These lines are sung over and over again, if necessary, until all the dancers have been swung. Thereupon the king and queen take their places at the foot of the lines, and become the willing subjects of the next couple, song and action beginning at the words, "And now the king upon the green," etc. After all the couples have played at royalty, the promenade is resumed, and the game started over again, "generally with a change of partners," writes Mrs. Pynelle, "as, of course, no girl likes to be kissed the entire evening by the same fellow."

H. E. K.

Another example, the fourth of the games, is curious as giving a description of the method of playing a courting game. The players form a ring with a lad in the centre, and move, singing:—

I'm walking on the levy (levee),
 For you have gained the day.

The levee apparently is a place of promenade. The second verse is that of a game song formerly familiar in the Northern States, "Go in and out of the windows;" in this the ring stands still, and the player in the centre winds in and out under the clasped hands of the singers, which are raised for that purpose. The remaining verses run as follows, and accompanying each are the actions which are invited by the words:—

3. Stand up and face your lover, etc.
4. I measure my love to show you, etc.
5. My heart and hand I'll give you, etc.
6. I kneel because I love you, etc.
7. It breaks my heart to leave you, etc.

At the third verse the actor in the ring chooses his partner, and the two stand facing each other; at the fourth he puts his hands together, then throws them apart, measuring whatever distance he wishes to have looked upon as indicating the extent of his affection (" 'Jis 'cordin' to his love,' as the Crackers say," writes Mrs. Pynelle); at the fifth he places his hand on his breast in the cardiac region, and then extends it toward the chosen one, repeating the gesture in time to the music till the verse is ended; at the refrain ("For you have gained the day") he leads the lassie to the centre of the ring; at the beginning of the sixth he kneels before her, still holding her hand, but at the end he leaves her, and takes his place in the ring; during the seventh verse the lass remains alone in the ring. The song is then resumed from the beginning, and the lassie chooses her lover from among the lads.

Another game, of which the method of playing is not recorded, has for a rhyme:—

Jail keys all rattling around you,
Jailer do open the door.

Particularly interesting are the melodies of these songs.

THE BALLAD OF THE JEW'S DAUGHTER. — In the "New York Tribune," August 17, Mr. Krehbiel discusses the ancient ballad, and offers a number of new variants, obtained by him in the United States. We give here the words of one of the two new versions, referring persons curious in this matter to the article of Mr. Krehbiel for the melodies:—

It rained a mist, it rained a mist,
It rained all over the town;
And all the boys in our town,
Went out to toss their balls, balls, balls,
Went out to toss their balls.

At first they tossed their balls too high,
And then again too low;
And then into the garden,
Where no one had dared to go, go, go,
Where no one had dared to go.

Out came the Jewish lady,
All dressed in silk and green;
"Come in, my little boy," she said,
"You shall have your ball again, 'gain, 'gain,
You shall have your ball again."

"I won't come in, I shan't come in,
Without my playmates, too,
For I've often heard who would come in,
Should never come out again, 'gain, 'gain,
Should never come out again."

At first she showed him a rosy, red apple,
 And then, again, a gold ring;
 And then a cherry red as blood,
 To entice the little boy in, in, in,
 To entice the little boy in.

She led him in the parlor,
 And then into the hall;
 And then into the dining-room,
 Where no one would hear his call, call, call,
 Where no one would hear his call.

She wrapped him in a napkin,
 And pinned it with a pin,
 And called out for the carving knife,
 To stab his little heart in, in, in,
 To stab his little heart in.

"Oh, save me. Oh, save me!"
 The little boy did cry;
 "If ever I live to be a man,
 My treasure shall all be thine, thine, thine,
 My treasure shall all be thine.

"Pray lay the Bible at my head,
 The prayer book at my feet;
 And if my parents ask for me,
 Pray tell them that I 'm asleep, 'sleep, 'sleep,
 Pray tell them that I 'm asleep.

"Pray lay the Bible at my feet,
 The prayer book at my head;
 And if my playmates ask for me,
 Pray tell them that I 'm dead, dead, dead,
 Pray them that I 'm dead."

NOTES OF TAGAL FOLK-LORE. Don T. H. Pardo de Tavera's "El sanscrito en la lengua Tagalog" (Paris, 1887), though not concerned with folk-lore *per se*, as it is a curious attempt to discover Sanskrit etymologies for Filipino words, contains some items worth recording here.

1. *Anito* (p. 16). Name given by the heathen Tagals to the spirits of the dead, worshipped by them. In Pampangan = souls of the dead. The dictionaries translate *anito*, by "idol, fetish," etc.

2. *Anting-anting* (p. 16). Amulet. See *Journal of American Folk-Lore*, vol. xiv. p. 215.

3. *Asal* (p. 17). Custom, rite, usage.

4. *Astacona* (p. 18). A sort of stone ring.

5. *Astangi* (p. 18). A kind of incense or perfume.

6. *Balata* (p. 21). Promise, vow. In Pampangan the word means a sort of mourning for the death of some one.

7. *Bathala* (p. 23). The "principal deity of the Tagals ; the chief *anito* (San Lucas)." In Pampangan *batala* signifies "a bird with which certain superstitions are connected."

8. *Calanda* (p. 25). Bier for the dead. In Malay *keranda* means "coffin."

9. *Catalona* (p. 25). Name for priest of the old Tagal religion.

10. *Cawi* (p. 26). Jargon, gibberish, unintelligible language. This word the author identifies with *Kawi*, the name of the ancient sacred language of Java. With this may be compared the meaning of *Latin* in several European tongues. Also our "it's all *Greek* to me."

11. *Daga* (p. 27). An idol.

12. *Dayang* (p. 28). Former title of ladies of quality.

13. *Dayan* (p. 29). To sing victory, bringing prisoners and spoils of war.

14. *Ginoo* (p. 31). Principal wife.

15. *Laca*, *Lacan* (p. 33). Title borne by certain Filipino caciques at the time of the arrival of the Spaniards. Some of these chiefs were Lacandola, Lacansolan, Lacanhiantan, etc.

16. *Lacanbini* (p. 33). Name of a Tagal deity. The word seems to mean "woman chief." Probably the wife or consort of *Lacanpati*. See Nos. 15, 17.

17. *Lacanpati* (p. 34). Tagal divinity — deity of cornfields. The word seems to signify "man (husband) chief." See Nos. 15, 16. *Lacanbini* and *Lacanpati* or *Lacapati* were looked upon as man and wife.

18. *Lachanbacor* (p. 34). An idol — deity of cornfields. The word seems to mean "inclosure chief." It is also written *lacanbacod*. See No. 15.

19. *Laho* (p. 35). Eclipse of the sun. The Tagals say *quinain nang laho ang buan*, "the eclipse ate the moon." The idea is that a monster of some sort is swallowing the sun, or the moon.

20. *Licha* (p. 35). Idol, statue of a deity.

21. *Linga* (p. 36). An idol.

22. *Mananagisama* (p. 37). A sort of wizard practicing *tagisama* (q. v.).

23. *Mantala* (p. 37). Mysterious words, formula of incantation.

24. *Naga* (p. 40). Figures on prows of vessels.

25. *Patianac* (p. 44). Evil spirit causing abortion and hard labor. A maleficent spirit, whose desire is to prevent birth and kill the new-born infants. When the mother is about to bring her child into the world, the *patianac* seeks out a tree nearby, whence he can exert his evil influence.

26. *Samba* (p. 48). To worship, pray, to cross the hands upon the breast. In Malay *sembah* signifies "respectful salutation."

27. *Sambit* (p. 48). To weep for the dead. From this word is derived *panambitan*, "cries and other acts and gestures of grief beside the dead."

28. *Si* (p. 50). A particle used before proper names of persons (sometimes before titles, etc.), before names of relations, and before names of animals in fables, etc.

29. *Sinaya*, *aman sinaya* (p. 51). Tagal deity invoked by fishermen.

30. *Tagisama* (p. 52). To feel repulsion towards any one. Witchcraft or enchantment to be hated. See No. 22.

31. *Tola* (p. 54). A species of consonant verse.

Alexander F. Chamberlain.

JAPAN AND THE OCCIDENT. In the course of a brief review in the "Centralblatt für Anthropologie" (vol. vii. 1902, p. 173), of H. Weipert's detailed account of "Das Bon-Fest" (Mitth. d. deutschen Ges. f. Natur- und Völkerkunde Ostasiens, vol. viii. 1901, pt. ii. pp. 145-173), Dr. H. ten Kate observes: "From the description of primitive usages and customs like the *bon*-festival, it is clear that Old-Japan is not at all dead yet, as many (especially English) writers have maintained, and as is generally assumed in Europe. The attentive observer who lives in Japan cannot conceal from himself the fact that, in spite of the glamour of western civilization, it has only very superficially touched the great mass of the Japanese people."

FINNISH DANCES. According to "Finnisch-ugrische Forschungen" (vol. ii. 1902, p. 54), there has been founded recently in Helsingfors the "Suomalaisen kansantanssin Ystävät," a society for the purpose of collecting and preserving Finnish national dances, their melodies, etc. In order to resuscitate the old national dances, the society held a meeting in the spring of the present year, in which a number of young people of both sexes rendered some of the national dances. The President of the Society is Professor R. Tigerstedt, and the Secretary, Dr. Th. Schvindt.

FINNISH DIALECT DICTIONARY. The "Society for Finnish Literature," the president of which is Professor E. Aspelin, sent out during the present summer 10 collectors to obtain material for the great dictionary of Finnish folk-speech now in process of compilation.

In Memoriam

JOHN WESLEY POWELL

HONORARY MEMBER

OF THE

AMERICAN FOLK-LORE SOCIETY

BORN MARCH 24, 1834
DIED SEPTEMBER 23, 1902

JOHN WESLEY POWELL, 1834-1902.

JOHN WESLEY POWELL, one of the most eminent men of science America has yet produced, died September 23, 1902, at his summer home in the State of Maine, aged sixty-eight years. Born the son of a Methodist minister at Mount Morris, N. Y., he had lived by the time he was fifteen in three other States of the Union, — Ohio, Wisconsin, Illinois. The itinerancy of the clergyman bred in him that roving disposition which, at its best, fosters, if it does not create, the naturalist and the scientific investigator. But two years after attaining his majority he went down the Mississippi alone in a skiff from the Falls of St. Anthony to its mouth, making botanical and other collections, which are still to be found in the museums of the State institutions to which he presented them. In 1856 he rowed from Pittsburg to the mouth of the Ohio, and in 1858 descended the Illinois from Ottawa to the Mississippi. His land trips were also quite remarkable. The rest of his days and nights he spent in attending school and college, and teaching when the opportunity offered, graduating finally at the Ohio Wesleyan University at Bloomington, where he afterwards held for a short time the position of professor of geology and curator of the museum. At the outbreak of the war he enlisted as a private, and rose to the rank of lieutenant-colonel, declining the commission of colonel offered to him at the close. In the battle of Shiloh he lost his right arm, which did not, however, affect his scientific activity. Many stories are told of his collecting zeal while in the army. In his case it was certainly not, — *inter armis silet scientia*. His military stations were only so many collecting districts. He served in the field of war and in the field of science with equal zeal and skill. Indeed, he is credited with having made the first attempt in America to study geology on the spot, by taking his pupils to the Colorado mountain region, where, with him, they could investigate at first hand phenomena of nature of remarkable grandeur and magnificence. This was in 1867. In 1869, after a reconnaissance expedition the year before, he made with a small party his famous three-months' voyage down the Colorado and its cañon which, among other things, led to the survey of the great Colorado valley and adjacent regions.

His experiences in the West turned his attention to ethnology and to the languages of the American Indians, and besides collecting numerous specimens and material of an anthropological nature for the Smithsonian Institution, he took care that three ethnological volumes were included in the Survey Report. In 1879 by coöperation of Congress and the Smithsonian Institution the material of an anthropological sort collected by the U. S. Geological Survey was handed over to the Smithsonian Institution, and a publication appropriation of \$20,000 made. Thus began "The Contributions to North American Ethnology," of which nine volumes (1877-1893) have been issued containing ethnographic, linguistic, and sociological monographs upon Indian tribes of the West and Northwest by Dall, Gibbs, Gatschet, Powers, Morgan, Rau, Fletcher, Thomas, Riggs, Dorsey, Holmes. Out of this department under the auspices of Major Powell grew the Bureau of

Ethnology, — later the Bureau of American Ethnology, — whose director he has been since its organization in 1879. On the retirement of Clarence King from the head of the Geological Survey in 1880-1881, Major Powell succeeded him, holding the position till 1896, when he retired. The "Annual Reports of the Bureau of Ethnology" (the first was for 1879-1880), of which the nineteenth and twentieth are now in press, embrace a series of original monographs and studies (chiefly by the members of the staff of the Bureau) of all aspects of American Indian life, languages, arts, institutions, etc., past and present, of unparalleled value for the history of human evolution. To have made possible the publication of the results of the labors of Yarrow, Holden, Royce, Mallery, Dorsey, Gatschet, Cushing, Smith, Henshaw, Matthews, Holmes, Stevenson, Thomas, Dall, MacCauley, Boas, Hoffman, Mooney, Mindeleff, Murdoch, Bourke, Turner, Fowke, Pilling, Nelson, Fewkes, Hewitt, McGee, was an achievement of which one might well be proud. Besides the reports the Bureau of Ethnology published between 1887 and 1894 twenty-four bulletins treating chiefly of American Indian languages and archæology, and including the series of bibliographies of Indian languages compiled by Pilling. Likewise "Introductions," — to the study of Indian languages, by Major Powell; to the study of sign language, by Colonel Mallery, and to the study of mortuary customs, by Dr. Yarrow. Under the headship of Major Powell the Bureau of American Ethnology — Professor W J McGee has been the able ethnologist in charge since 1893 — has done work in anthropology unequalled by any other institution of equal endowment in the world. Nowhere else has the object of the Smithsonian bequest for the increase and diffusion of knowledge among been more amply or more richly accomplished. The monument of Major Powell is the Bureau of American Ethnology, where, in his spirit and with his zeal for the ends he loved, the ablest men of science have labored and will continue to labor to solve the problems given birth to by the presence of the Red Man upon the twin-continent of America. Investigator, teacher, soldier, geologist, anthropologist, philosopher, the genius of the man dwelt within no limited bounds. His individuality, his personal magnetism, his thoroughly scientific frame of mind, impressed themselves upon all with whom he came in contact. To have met him was to keep the memory of a good man and a great. The music of his voice and his remarkable control of the mother-tongue combined to make his public addresses, no less than his private debates, things one rejoiced to hear. With him there has passed from American scientific life a figure unique and rare, whose memory will live as long as men shall honor those who have added to man's knowledge of himself, and saved from perishing the all-too-mutable records of his thoughts, dreams, and deeds.

Honored at home and abroad by many scientific societies, institutions, and universities, Major Powell was also an honorary member of the American Folk-Lore Society, with which he became affiliated at its birth. Much of what he has published belongs in the field of folk-lore, and here, as elsewhere, his thoughts and his words have illumined and stimulated. His works of a more or less folk-lore content are as follows: —

1. Introduction to the Study of Indian Languages. Washington, 1880. Pp. xi + 228.
2. The Evolution of Language. *First Ann. Rep. Bur. of Ethnol.* (1879-1880), pp. 1-16.
3. Sketch of the Mythology of the North American Indians. *Ibid.*, pp. 17-56.
4. Wyandot Government: A Short Study of Tribal Society. *Ibid.*, pp. 57-69.
5. On Limitations to the Use of some Anthropologic Data. *Ibid.*, pp. 71-86.
6. Indian Linguistic Families north of Mexico. *Seventh Ann. Rep. Bur. of Ethnol.* (1885-1886), pp. 1-142.
7. The Three Methods of Evolution. *Bull. Philos. Soc. Wash.*, vol. vi. (1883) pp. xxvii-lit.
8. Human Evolution. *Trans. Anthropol. Soc. Wash.*, vol. ii. (1883) pp. 176-208.
9. From Savagery to Barbarism. *Ibid.*, vol. iii. (1885) pp. 193-196.
10. From Barbarism to Civilization. *Amer. Anthropol.*, vol. i. (1888) pp. 97-123.
11. Competition as a Factor in Human Evolution. *Ibid.*, pp. 297-323.
12. The Nomenclature and the Teaching of Anthropology. *Ibid.*, vol. v. (1892) pp. 266-271.
13. Stone Art in America. *Ibid.*, vol. viii. (1895) pp. 1-7.
14. Seven Venerable Ghosts. *Ibid.*, vol. ix. (1896) pp. 67-91.
15. Evolution of Music from Dance to Symphony. *Proc. A. A. A. S.*, 1889. pp. 1-21.
16. The Interpretation of Folk-Lore. *Journ. Amer. Folk-Lore*, vol. viii. (1895) pp. 97-105.
17. The Evolution of Religion. *Monist* (Chicago), 1898, pp. 183-204.
18. Æsthetology. *Amer. Anthropol.*, N. S. i. (1899) pp. 1-40.
19. The Lessons of Folk-Lore. *Ibid.*, vol. ii. (1900) pp. 1-36.
20. Philology, or the Science of Activities designed for Expression. *Ibid.*, pp. 603-637.
21. Sophiology, or the Science of Activities designed to give Instruction. *Ibid.*, vol. iii. (1901) pp. 51-79.
22. The Categories. *Ibid.*, pp. 404-430.
23. Classification of the Sciences. *Ibid.*, pp. 601-605.
24. Truth and Error (Chicago. 1898).

As an evolutionist, Major Powell emphasized the study of the development of man as man, whose progress, according to his view, could best be represented by the stages of savagery, barbarism, civilization, and enlightenment, with their different correlations in arts, social institutions, language, literature, æsthetics, religion, philosophy. His scheme of the developmental stages of humanity has been more or less generally accepted. Professor W J McGee (*Nat. Geogr. Mag.*, xiii. p. 341) presents it in a somewhat modified form: 1. Unobserved or primordial stage. 2. Sav-

agery, or the warrior stage. 3. Barbarism or the patriarchal stage. 4. Civilization or the monarchical stage. 5. Enlightenment or the stage of citizenship. Major Powell's classification of the linguistic stocks of America north of Mexico is the basis from which all subsequent attempts to classify these American tongues must start. As Professor McGee has pointed out (*Amer. Anthropol.*, N. S. vol. iii. p. 4), he helped to shape in notable fashion the anthropological platform upon which men of science now stand in America.

It is matter for congratulation that the master leaves behind him disciples, like McGee, who are able not only to continue his thought, but to add to it and shape it on the wheel of new-found facts. That Powell was one of the great minds of the present age can hardly be doubted. Nor can any one fear that his work will not be carried on by willing and able successors.¹

Alexander F. Chamberlain.

CLARK UNIVERSITY, WORCESTER, MASS.

THOMAS WILSON, 1832-1902.

THOMAS WILSON, curator of the Division of Prehistoric Archæology in the National Museum of Washington, died May 4, 1902, in the seventieth year of his age. His colleague, Professor O. T. Mason, who furnishes an appreciative notice of his career and writings to the "*American Anthropologist*" (N. S. vol. iv. 1902, pp. 286-291), writes of him as "an example of American life, — born on a farm, practised in a mechanic's trade, instructed in law, devoted to politics, a soldier, a successful man, a representative of his country abroad, a friend of science."

On both sides of North England ancestry, he was a Pennsylvanian of Quaker lineage, — like Brinton, — an honor to his State and to the faith of his fathers. "Born in sight of a mound," as Professor Mason remarks, "the remains and relics of American aboriginal life were never out of his sight." And when in Europe, he was never very far from the man of the river-drift and the lake-dwelling. Dr. Wilson was by instinct and profession an archæologist, to which branch of anthropology he contributed richly as an investigator, a writer, and a lecturer. He was also a student of folk-lore and a member of the American Folk-Lore Society. Of his monographs the following had more or less to do with folk-lore, and belonged within that field: —

1. The Swastika, the Earliest Known Symbol, and its Migrations. *Rep. U. S. Nat. Mus.*, 1894, pp. 757-1011. With 25 plates and 374 figures.
2. Prehistoric Art. *Ibid.*, 1896, pp. 325-664. With 74 plates and 325 figures.

In his study of the swastika he came to the conclusion that for one use

¹ The writer of these lines has just learned, to his surprise and regret, that Dr. McGee has not been appointed to succeed Major Powell.

of sacred kind indicated by the presence of the swastika there were a hundred of a common every-day sort, hence: "Except among the Buddhists and early Christians, and the more or less sacred ceremonies of the North American Indians, all pretence of the holy or sacred character of the swastika should be given up, and it should (still with these exceptions) be considered as a charm, amulet, token of good luck or good fortune, or as an ornament and for decoration." For the presence of the swastika in America he was inclined to rely upon migration and imitation as explanatory factors.

Dr. Wilson was also the author of a volume dealing with a distinctively folk-lore topic. In his "Bluebeard: A Contribution to History and Folk-Lore" (N. Y. 1899), he maintained the thesis that Gilles de Retz (executed at Nantes in 1440 A. D.) was "the original of Bluebeard in the tales of Mother Goose." That this view is not at all proved appears from the review of the book in this Journal (vol. xiii. p. 67).

A. F. C.

LOCAL MEETINGS AND OTHER NOTICES.

ANNUAL MEETING. — The Fourteenth Annual Meeting of the American Folk-Lore Society will be held in connection with the American Anthropological Society, Section N, Anthropology, A. A. A. S., and other affiliated societies, in Washington, D. C., the last week in December. A full attendance is especially desired. Members having papers to present will please communicate titles to the Secretary.

CINCINNATI BRANCH. — The officers of the Cincinnati Branch of the American Folk-Lore Society are as follows: President, Mr. F. M. Youmans; Vice-President, Dr. C. D. Crank; Secretary, Mrs. George C. Weimer, 839 Dayton Street; Treasurer, Mr. Robert Ralston Jones, 251 Loraine Avenue. Executive Committee: Mr. E. S. Ebbert, Mrs. Albert D. McLeod, Dr. Josua Lindahl, Mrs. Emma S. Miller.

BIBLIOGRAPHICAL NOTES.

BOOKS.

THE TERMS HIRED MAN AND HELP. By ALBERT MATTHEWS. Reprinted from *The Publications of The Colonial Society of Massachusetts*, vol. v. Cambridge: John Wilson & Son, University Press. 1900. Pp. 34.

BROTHER JONATHAN. By ALBERT MATTHEWS. Reprinted from *The Publications of The Colonial Society of Massachusetts*, vol. vii. Cambridge: John Wilson & Son, University Press. 1902. Pp. 34.

THE TERM INDIAN SUMMER. By ALBERT MATTHEWS. Reprinted from the *Monthly Weather Review* for January and February, 1902. Pp. 52.

Mr. Matthews's contributions to the study of American-English words and phrases are models of thoroughgoing investigation and tireless research, as these three papers amply demonstrate. The first paper contains much valuable information concerning indentured persons, servants, and "hired help" at various periods of American history. According to the author, "When, as a consequence of the dislike to the word 'servant,' a euphemistic substitute for the hated appellation was desired, the terms 'hired man,' 'hired woman,' 'hired girl,' 'hired boy,' etc. (of which — except the first — there is absolutely no trace before 1776) came into vogue, and have remained in use as survivals, even, though, since 1863, they have lost all significance as descriptive terms" (p. 10). Before 1776, the term "hired man" seems to have been "purely a descriptive one, there not being the slightest indication of its having been employed in a euphemistic sense." Between 1776 and 1863 "the term is still merely a descriptive one [for the most part], distinguishing the person so designated from a slave." The term "hired man" appeared to have developed from "hired freeman." As a parallel euphemism, the reviewer would cite the "paying guest" of modern summer resorts, whose origin seems due to antipathy

to the term "boarder," — the use of "guest" in the sense of "boarder" in some places would indicate a further euphemizing.

"Brother Jonathan" has been the subject of much discussion, and all we know about the term is to be found in the pages of Mr. Matthews's essay. Its early history is obscure, and, "so far from having become a 'by-word' among Washington's officers, soldiers, and fellow-countrymen, the expression was one of extreme rarity until after 1800." The facts known lead us to believe that "the original term was simply Jonathan; it arose during the Revolutionary War, when it was employed as a mildly derisive epithet by the Loyalists, and applied by them to those who espoused the American cause; when, late in the eighteenth century, the Americans took it up, they used it to designate a country bumpkin, and gradually it came into popular vogue on both sides of the Atlantic as an appellation of the American people." The Washington and "Brother Jonathan Trumbull" story, Mr. Matthews rightly dismisses for lack of evidence. It is "a story not alluded to in the correspondence either of Washington or of Trumbull; a story unknown to the contemporaries of either; a story unheard of until forty-seven years after the death of Washington, sixty-five years after the death of Trumbull, and seventy-one years after Washington took command of the army," etc. The history of "Brother Jonathan" proves how difficult it is to determine the origin of such appellations, and how readily stories to account for them arise. This is often the case with colloquial expressions of our own day and generation.

The term "Indian Summer" is of peculiar interest as commemorating apparently the aborigines of this continent. Mr. Matthews has gathered together practically all the information procurable concerning this expression and the season it refers to. Though it must have been in use before, "the term Indian summer itself is unknown until 1794," and "allusions to the Indian-summer season under any name whatsoever appear to be unknown until late in the eighteenth century." This, as the author observes, is "in direct conflict with popular belief and with many assertions to the contrary." Mr. Matthews's conclusion is worthy reproducing here in full:

"From the evidence which has thus far been presented, it is seen that the term 'Indian Summer' first made its appearance in the last decade of the eighteenth century; that during the next decade the expression 'second summer' was used, indicating that there was no generally accepted designation for the supposed spell of peculiar weather in autumn; that this spell itself was first noticed shortly before 1800; that the term 'Indian Summer' became established about twenty years after its earliest appearance; that it was first employed in western Pennsylvania; that it had spread to New England by 1798, to New York by 1809, to Canada by 1821, and to England by 1830; that the term is not merely an Americanism, but has become part of the English language in its widest sense, having actually supplanted in England expressions which had there been in vogue for centuries, and is now heard among English-speaking people throughout the world; that it has been adopted by the poets; that it has often been employed in a beautiful figurative sense, as applied to the declining years of

a man's life; and that it has given rise to much picturesque, if also to some flamboyant writing. In short, to write in praise of Indian summer is now a literary convention on three continents. So varied a history in little more than a century is certainly remarkable" (p. 36). As an interesting pendant to the Trumbull story, Mr. Matthews finds that the "alleged Indian legend" in explanation of the term "Indian Summer" dates only from 1839, while the term itself "had already been in existence among the whites for nearly half a century." As to the exact connotation of the word *Indian* in this term, the author says (p. 50): "We shall, therefore, be obliged to suspend judgment with respect to the origin of the name of the Indian-summer season until fresh evidence as to the early history of the term is produced." Mr. Matthews will welcome any further evidence on these doubtful points.

Alexander F. Chamberlain.

Memoirs of the American Museum of Natural History, vol. vii. Anthropology, vol. vi. Publications of the Jesup North Pacific Expedition, vol. i. THE DECORATIVE ART OF THE AMUR TRIBES. By BERTHOLD LAUFER. N. Y.: January, 1902. Pp. 86. Plates i-xxiii. (Figs. 228).

The material discussed in this valuable and interesting monograph is the result of the author's two years' researches among the various tribes of Saghalin Island and the Amur region, under the auspices of the Jesup North Pacific Expedition. After considering the historical, general artistic, and geographical aspects of the subject, Dr. Laufer treats of band-ornaments (pages 8-11), spirals (11-13), band and spiral ornaments (13-16), decorations on boats (16-17), other birch-bark patterns (17-19), circle-ornaments (19), the cock (19-29), single and combined, the fish (29-36), the dragon (36-41), the musk-deer (41, 42), other animals (42-46), leaf and floral ornaments (46-52), basketry-designs (52-56), embroidery-patterns (56-60), specimens made of fish-skin (66-71), Ainu ornamentation (71-73), coloring (73-76), some general results (76-79). The character of the whole ornamentation of these tribes is stamped by "the predominance of the cock and the fish, the manifold combinations in which these two motives appear, and the strange mingling of the two." Here, as in China and Japan, the author believes, these creatures "have an extremely ornamental character because of the great permutations of their graceful motions, and thus lend themselves to the spirit which strives after beauty of form." The ability to watch motions is highly developed in the East Asiatic mind, and is a powerful adjunct of art. Many conventionalizations have arisen from the "influence of the fish-ornament or the cock-type." Dr. Laufer wisely says that the ornaments of primitive tribes are "productions of their art, which can receive proper explanation only from the lips of their creators." They are neither inscriptions to be deciphered, nor enigmas to be puzzled out by the homely fireside. The "bear-heads" of Giliak ornament, *c. g.*, exist only in the imagination of Schurtz, — his "eye-ornaments" are likewise "a mere outcome of his enthusiasm."

During the half-century since the time of Schrenck's investigations, "the

forms of this sphere of art have remained unaltered up to the present time, notwithstanding all political turbulence and change that have affected the Amur region in the mean time." Moreover, in spite of the shattering of the whole life of these peoples by Russian "culture," it appears that "the native art has been retained pure and intact." The basis of the art of the Amur is to be found in China, whence, as a mere fashion, like classic art in Europe during the Renaissance, it gradually infused itself into the minds of the Tungusian peoples. But native development and transformation have their rôle also, and it must be concluded that the decorative art of the Amur tribes is "an independent branch of East Asiatic art, which sprang from the Sino-Japanese cultural centre." The swastika and the triskeles are due to Chinese influence. While animals prominent in the household economy and traditions of these tribes, and matter of every-day talk, do not appear in the art-designs, the animals which do occur in them "are just like those which play an important part in Chinese art and mythology." The art of the Amur is lacking in realistic character, and merges into the formative. The sense for plastic representations is largely absent. The lack of ability to draw human faces or forms is noteworthy, since "on prehistoric monuments of the Amur region, petroglyphs have been found, which, doubtless, represent human heads." The painted faces on Goldian paper-charms are very crude. The art-implement of the Amur tribes is a long, sharp, pointed knife. The materials used are wood, birch-bark, fish-skin (especially salmon and sturgeon), elk and reindeer skin, cotton, silk, etc. The needlework is done by women, and "clever embroiderers especially enjoy a high reputation among their countrymen." Dr. Laufer rejects Shrenck's view that the art-sense is most highly developed among the Giliak, who are farthest away from the Chinese, holding that the Gold (from whom the Giliak have borrowed the greater part of their *motifs*) are really the artistic people of this region, through whom the Chinese influence has permeated the others. Moreover, their close proximity to the Chinese and their long intercourse with them have enabled them to reach their great skill, especially in silk-embroidery. Only in wood-carving, perhaps, do the Giliaks excel, and the Tungusian tribes of the Amgun and the Ussuri "are unsurpassed in cutting ornaments for decorating birch-bark baskets." The elaboration of ornaments is still in active progress, and "in no more danger of dying out than the Gold and Giliak themselves," but the "reading" of the ornaments is becoming a lost art.

The band-decorated spoons, used only by the Giliak at the bear-festival (the Gold have no bear-festival), "have been superseded in every-day life by spoons of Russian make." In the art of the Gold, "the interlacement-band" is much less frequent than in the art of the Giliak. The cock, an animal not native to the Amur country, but introduced from China (and later by the Russians), is most conspicuous in the art-forms now under consideration, and "is more frequently reproduced than all other animals together." Dr. Laufer's development of the conventionalization of the cock and the fish is very interesting. The Chinese dragon "holds a prominent place in the mythology of the Gold, and is believed by both these

people to produce rain and thunder." The symbolic treatment of thunder in art is curious. Even the musk-deer, "under the pressure of the leading gallinaceous motive, undergoes such conventional transformations, especially in its double character, that the difference between the construction of its forms and those of the cock is hardly perceptible." In the decorative art of the tribes of the Amur "leaves and floral forms occur partly as independent ornaments in connection with other elements, partly in close combination with the cock and fish ornaments." The purely conventional forms of leaf-patterns are probably of Sino-Japanese origin. In the art of the Ainu of Saghalin, the author detects three blended elements — "a special overwhelming Japanese influence; loans from the neighboring Amur tribes; and perhaps certain dregs of their artistic ideas, which are to be considered almost wholly their own property." With respect to color it may be said of the Amur tribes that "the more the natives are in contact with the Chinese, the nearer they dwell to a centre of Chinese culture, the more splendidly developed in beauty of color are their works; while the farther one recedes from that centre, the poorer the color-sense seems to grow, and at last to vanish almost entirely." The paper patterns seem to have a special development among these tribes, and "many women retain in their memories a great variety of patterns, and cut them with a speed and dexterity that are worthy of admiration." This monograph is of value to students of American Indian art, in that it suggests what would have happened had any well-defined Chinese influence been present upon the Northwest Pacific coast.

Apart from the special data in these pages, the following observation of the author on the broader human question involved is worth reproducing here: —

"The question may arise as to whether people, like the Gold, who are able to produce such fine work, may justly be classed among primitive tribes. The Gold, at all events, are promising, and some time or other will undeniably advance to the rank of a civilized nation, like their ancestral relations, the Niüchi and Manchu, but under more peaceable circumstances, relying on the cultivation of the soil, industry, and fine arts. There is no doubt but that they are chosen for their share in civilization, and that they will still have a future, if only the Russian government will continue to lend its assistance in improving the economic life-conditions of this intelligent tribe, which numbers so many good-natured and highly-gifted individuals" (p. 79).

Alexander F. Chamberlain.

DER MENSCHHEITSGEDANKE DURCH RAUM UND ZEIT. Ein Beitrag zur Anthropologie und Ethnologie in der "Lehre vom Menschen." A. BAS-TIAN. Berlin: 1901. F. Dümmers Verlagsbuchhandlung. 2 Bde. Pp. 246, 257+35.

In characteristic fashion the *doyen* of German ethnologists treats of fate, deity, soul, right, feeling, force and matter, thought, being, the corporeal, metempsychosis, God, causality, the demiurge, songs of origin, the first

man, the grandmothers, rebirths, genius, social life, the sinful, mechanism, childhood, paradise, the road to Heaven, *mundus vult decipi*, man and his gods, traditional religion, trespasses, society, fasts and purifications, mental activity, causality, psychology, the *Zoon politikon*, metaphor, anthropomorphizing, a new faith, parallels, purpose, freedom. There is a large amount of valuable and useful information and interpretation in these two volumes. A different arrangement of form and matter would make it accessible to those not acquainted with the author's peculiar style and methods of composition. There is much here for the psychologist and the folklorist who will seek it out.

A. F. C.

RECENT ARTICLES OF A COMPARATIVE NATURE IN FOLK-LORE AND OTHER PERIODICALS.

ADLER, B. : Der nordasiatische Pfeil. Intern. Arch. f. Ethnogr. (Leiden), 1901, xiv. suppl. 1-40. An exhaustive study of the arrow and its parts; ornamentation, poison, etc., among the peoples of northern Asia. The author considers that "the northern arrow" is a product of N. E. Asia, and N. W. America, and may have originated with the Eskimo, and have been transferred by them from America to Asia.

BOLTE, J. : Eine geistliche auslegung des Kartenspiels. Ztschr. d. Ver. f. Volkskunde (Berlin), 1901, xi. 376-406. An interesting and well-documented account of the "spiritual interpretation" of playing cards. The folk-tale of the excuse of the soldier found playing cards in church is reputed from French, English, Swedish, Danish, Dutch, Italian, and Icelandic. This is a very interesting field of folk-thought. Interpretations of the cards and music and texts of the "number" songs are given.

BRAGA, T. : Sobre as estampas ou gravuras dos livros populares. Portugalia (Porto), 1901, i. 497-512. A valuable illustrated account of prints and engravings in Portuguese popular literature. The *livros de cordel* correspond to the French *bibliothèque bleue* and the Spanish *pliegos sueltos*. This article is in continuation of the author's study of Portuguese folk-literature in general to be found at pages 448-498 of his *O Povo Portuguez* (Lisboa, 1885).

CAPITAN, L. : Sur les grands anneaux en pierre de l'époque néolithique. Anthropologie (Paris), 1901, xii. 556, 557. The author is inclined to attribute a religious significance to the large, flat stone rings of the neolithic age.

DE COCK, J. : Goethe en de folk-lore. Volkskunde (Gent), 1901-1902, xiv. 182-190. General discussion of Goethe's indebtedness to folk-lore in Faust, the ballads, and other poems.

HOERNES, M. : Gegenwärtiger Stand der keltischen Archäologie. Globus (Braunschweig), 1901, lxxx. 329-332. *Résumé* of Déchelette, who gives prominence to Celtic imitation of Greek and Roman art, and is much too conservative archæologically.

HULL, E. : The Silver-Bough in Irish Legend. Folk-Lore, (London),

1901, xii. 431-445. Treats of the "silver bough" of old Irish adventure and travel tales and its relation to the talismanic apple-branch and "golden bough" of other legends and myths of the classic peoples and others.

ILWOLF, F.: Volkstümliches aus Jonathan Swift. *Ztschr. d. Ver. f. Volkskunde* (Berlin), 1901, xi. 463, 464. Compares "penny tossing" with the Steirmark game of *Anmäueren*. Also English and Alpine holy-water sprinkling.

JÄKEL, V.: Die Beziehung der linken Hand zum weiblichen Geschlecht und zur Magie. *Intern. Col. f. Anthropol.* (Stettin), 1902, vii. 1-6. General discussion of the relation of the left hand to the female sex and to magic. Treats of left hand as female symbol and of the idea of "left" in connection with "magic" ancient and modern.

KJELLÉN, R.: Om maritim anpassning. *Ymer* (Stockholm), 1901, xxi. 417-426. Discusses the aptitudes and inaptitudes of the various races and peoples for a sea-life.

KRAUS, A.: Museo-Etnografico-psicologico-musicale Kraus in Firenze. *Arch. p. l'Antr.* (Firenze), 1901, xxxi. 271-297. Brief account of the Kraus Museum of musical instruments and appliances (over 1000 items) in Florence. See this *Journal* (vol. xv. p. 130).

KRETSCHMER, P.: Das Märchen von Blaubart. *Mitth. d. anthropol. Ges. in Wien*, 1901, xxxi. 62-70. General discussion of tale of Bluebeard. The French and Sicilian versions are more particularly treated. Also the relation of the Bluebeard *Märchen* to demonology and folk-song. The author sides against the Gilles de Retz theory, and considers Perrault's tale a combination of a demon-myth and a murder-story.

LASCH, R.: Die Verstümmelung der Zähne in Amerika und Bemerkungen zur Zahndeformierung im Allgemeinen. *Mitth. d. anthrop. Ges. in Wien*, 1901, xxxi. 13-22. Discusses, with many bibliographical references, teeth-deformation in America in particular. See this *Journal* (vol. xv. p. 126).

LEJEUNE, C.: La représentation sexuelle en religion, art et pédagogie. *Bull. et Mém. Soc. d'Anthropol. de Paris*, 1901, v^e s., ii. 465-481. General discussion of the phallic cult and its heirlooms, symbols, etc., ancient and modern. The somatic origins of cross and triangle are suggested. The nude in art and the imparting of sex-knowledge are also considered.

LEWY, H.: Das Vogelnest im Aberglauben. *Ztschr. d. Ver. f. Volkskunde* (Berlin), 1901, xi. 462, 463. Folk-superstition traced back to Deut. xxii. 6.

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OLSHAUSEN, DR.: Aegyptische hausurnenähnliche Thon-Gefässe. *Verh.*

d. Berl. Ges. f. Anthr., 1901, 424-426. Calls attention to the resemblance between two clay vessels from ancient Egypt and certain old German and Danish "hut urns." Both may be "models of granaries."

ROSSI, P.: I cicli nelle "rumanze." Arch. p. l. Stud. d. Trad. Pop. (Palermo), 1901, xx. 165-184. Discusses the polycyclic (Christian, Celtic, human, semi-heroic, Arabic) character of the *romanza*.

SCHRADER, F.: Lois terrestres et coutumes humaines. Rev. de l'Ecole d'Anthrop. de Paris, 1902, xii. 1-10. Treats of human habits in relations to terrestrial laws, — the necessity of a solidarity between nature and man.

SHOWERMAN, G.: The Great Mother of the Gods. Bull. Univ. Wisc. (Madison), 1901, Phil-Lit. Ser. i. No. 3, 1-110. Discusses the historical, religious, artistic, and literary aspects of the "great mother" and her cult from the beginnings in ancient Asia to the eclipse under the Roman empire.

THOMPSON, A. H.: The Cultural Significance of Primitive Implements and Weapons. Amer. Antiq. (Chicago), 1902, xxiv. 37-43. This first part treats of "the gifts of nature," vegetal, mineral, animal.

VOSS, A.: Nachahmungen von Metall-Gefässen in der prähistorischen Keramik. Verh. d. Berl. Ges. f. Anthr., 1901, 277-284. Treats of the imitation of metal vessels in the prehistoric pottery of Central Europe.

WEAD, C. K.: Contributions to the History of Musical Scales. Rep. U. S. Nat. Mus. (Washington), 1900 [1902], 417-462. Treats of stringed instruments, flute-type, resonator type, influence of the hand, composite instruments among uncivilized peoples.

WILLIAMS, F. W.: Chinese Folk-Lore and Some Western Analogies. Ann. Rep. Smiths. Inst. (Washington), 1900 [1901], 575-600. Compares Chinese and Japanese creation legends. Cites examples of Chinese stories and legends corresponding to "swan maidens," feather-dress *motif*, wife tested, girl and dragon, fairy islands, Rip Van Winkle, judgments of Solomon, Lilith, demonology, witchcraft, soul-wandering, etc.

WINTERITZ, M.: Die Flutsagen des Alterthums und der Naturvölker. Mitth. d. Anthrop. Ges. in Wien, 1901, xxxi. 305-333. General discussion of deluge legends among the peoples of antiquity and among primitive races and tribes in all parts of the globe. The paper includes a list of some 80 deluge legends on record by various authorities, particularly in the collections of Andree (Die Flutsagen, Braunschweig, 1899) and Usener (Die Sintflutsagen, Bonn, 1899). The author treats of flood legends improperly so-called, flood legends without and with a hero, cause, extent of flood, creatures saved, "life-seed," duration and end of flood, fate of hero and of mankind after the flood, etc. Winternitz groups together the Babylonian, Hebrew, Hindu, Persian, and Greek flood myths. Recollection of great disturbances of the earth's surface (in prehistoric times, etc.), the mythological *motif*, etc., account for many flood tales and local coloring for many of their particularities.

ZANARDELLI, T.: I nomi etnici nella toponomastica. Atti d. Soc. Rom. di Antrop., 1901, viii. 100-113. Discusses Italian place and personal names derived from ethnic appellations, directly or indirectly, in folk-speech and in the literary language.

NOTES ON FOLK-LORE PERIODICALS.

ZEITSCHRIFT DES VEREINS FÜR VOLKSKUNDE (BERLIN).

The new editor of this excellent representative of Teutonic folk-lore is Dr. Johannes Bolte, of Berlin, well known to the readers of the *Zeitschrift*. In memory of its founder and former editor, it bears upon the title-page the inscription, "Be-gründet von Karl Weinhold."

HESSISCHE BLÄTTER FÜR VOLKSKUNDE (GIESSEN).

The "Blätter für hessische Volkskunde," which completed its third volume in 1901, has been increased in size, and will continue as the organ of the "Vereinigung für hessische Volkskunde," under the editorship of Dr. Adolph Strack of Giessen. The title of the new series will, however, be "Hessische Blätter für Volkskunde." Dr. Strack is a professor in the University of Giessen, and Second President of the Society for Hessian Folk-Lore.

FINNISCH-UGRISCHE FORSCHUNGEN (HELSINGFORS).

The "Finnisch-Ugrische Forschungen" (*Zeitschrift für Finnisch-ugrische Sprach- und Volkskunde*), edited by E. N. Setälä, Professor of the Finnish Language and Literature, and Kaarle Krohn, Professor of Finnish and Comparative Ethnography in the University of Helsingfors, began its second volume with the year 1902. It is the organ of the "Finnisch-ugrische Gessellschaft," which has been granted 6000 frmk. to cover the expenses of printing and publishing the first volume; also 6000 frmk. annually for five years, beginning with 1902.

WALLONIA (LIÈGE).

The Flemish folk-lore journal, "Wallonia: Archives Wallonnes historiques, littéraires et artistiques," edited by O. Colson, one of its original founders, underwent, with volume ix. (1901), an increase in size and an increase in the subscription price (from 3 to 5 fr.). The last volume numbered 304 pages, as compared with 228 for 1900.

THE JOURNAL OF AMERICAN FOLK-LORE.

VOL. XV. — OCTOBER-DECEMBER, 1902. — No. LIX.

WICHITA TALES.

I. ORIGIN.

THE following tale was obtained by the writer in April, 1902, while visiting the Wichita of Oklahoma, in the interests of the Department of Anthropology of the Field Columbian Museum. It was related by a middle-aged Wichita and translated into English by Burgis Hunt. The informant claimed to have learned the myth from his grandfather, and among the Wichita is looked upon as one well versed in tribal lore. Comment on the tale is postponed until a later paper.

In the times at the beginning, there was no sun, no moon, no stars, nor did the earth exist as it does now. Time passed on and Darkness only lived. With the lapse of time came a woman, Watsikatsia, made after the form of the man Darkness. The woman found an ear of corn in front of her, while before Darkness was placed an arrow. They did not know what these objects were nor where they came from, but they knew that they were for their use. The woman wondered what the ear of corn was for, and Darkness, by the gift of Man-Never-Known-on-Earth, was able to tell her that the corn was for her to eat. Then Darkness wondered what the arrow was for, and the woman, by aid from the same power, was able to tell him that with the arrow he was to kill game.

The time now arrived when Man-Never-Known-on-Earth promised them that he would make more people. So a village soon sprang into existence with many families. And according to the wish of Man-Never-Known-on-Earth a certain person was to be chief, and his name was to be Boy-Chief. Man-Never-Known-on-Earth also decreed that the name of the village should be Wandering-Village, which meant that the people should not travel on their feet, as people do now, but should wander like spirits, — they could think of a distant point and be there at once. After a while Darkness and the woman (Watsikatsia) began to wonder why so many things had happened? why there were so many people? For there were crowds and crowds

of people. There were so many people that Darkness told them to scatter, to divide into parties and go off in different directions. After this, Darkness began to get power to foretell things. Once he told Watsikatsia everything, — that he was about to go to a certain being over there, — Man-Never-Known-on-Earth. When he was ready to go he reached down at his left side and with his right hand and brought up a ball. Then he reached down with his left hand at his right side and brought up a belt. Then he reached down in front, touched the ball to the belt and brought up a shinny stick. He took the ball, tossed it up and struck it with the stick. As the ball flew he went with it. Thus he went on towards the place for which he had set out and where he expected to find Man-Never-Known-on-Earth. Now Man-Never-Known-on-Earth had great power and knew that this man was coming to pay him a visit. (The object of this man's visit was that power be given him so that there should be light on the face of the earth.) Again he tossed the ball, struck it and travelled through space with it, but he was not there yet. So he knew that he could not depend on the ball. Then he took his bow and arrow, which he had brought with him, shot the arrow and flew with it. This he did a second, third, and fourth time, but he had not yet arrived. Still he knew that he had to get there. Then he remembered that he could run. So he made one long run and stopped to rest. Then he ran again, and a third and fourth time. He had now made twelve trials and knew that he was near the place of his journey.

Now he came across a grass lodge and he knew that some one lived there. Before he got right at the lodge, he heard somebody speaking to him, — telling him the object of his journey: for Man-with-Great-Power-to-Foretell lived there. Darkness at once asked for something to eat. Man-with-Great-Power-to-Foretell asked him inside the lodge. When Darkness entered he saw light; for the lodge was filled with bright light. As he had come on a long journey he was very tired and hungry, and again asked for food. So Man-with-Great-Power-to-Foretell reached down behind him and brought up four grains of corn. Darkness began eating, and the four grains were more than he could eat, so full did they make him. Then they began to talk and Man-with-Great-Power-to-Foretell said to Darkness: "Man-Never-Known-on-Earth has made me also; the time is coming nearer; it will not be long until we are able to go around everywhere." So after they had stayed there in the grass lodge a long time, they went outside and faced east.

Man-with-Great-Power-to-Foretell then told Darkness to look, — and there was water almost as far as they could see. On the opposite bank they saw a man. This man told them to make haste and

cut a stick. Then he said to them : " There are three animals in the water travelling towards you. Do not kill the first or the second, but kill the third, which is half black and half white." Then Man-with-Great-Power-to-Foretell said : " We are not quite ready ;" for he was just making his arrows. Then the man said : " Hurry and make your arrows !" Man-with-Great-Power-to-Foretell replied : " We are about ready ; we have the bow, arrows, and sinew, but the arrows are not quite dry." Man-with-Great-Power-to-Foretell again cried out : " We are about ready ; we have fixed the sinew." Again the man called to them to hurry. Then Man-with-Great-Power-to-Foretell said : " We are about to feather the arrows." The man again called to them to hurry. Man-with-Great-Power-to-Foretell replied : " We are ready now ; we are ready to draw the arrows, for we have trimmed the feathers." While they were working they saw the three animals draw closer. Again the man called out : " Don't shoot the first or the second, but kill the third, which is half black and half white." Then he said : " They are closer to you. I go now. I will never be here any more. When you go back, tell your people that there will be such a word as Hosaisida (Last-Star-after-Light) and that I will appear from time to time." After he had spoken, they looked, but the man was gone ; they looked higher and saw him as a star of bright light, for he was Young-Star, or the morning star. It now grew a little lighter and they saw the three animals still closer to them, and they saw that they were deer and that they were standing on the water. Then Man-with-Great-Power-to-Foretell shouted, and the first deer jumped up on the bank to the south of the place where they stood, and it was black ; then the second deer jumped up, it was white ; then the half black and half white deer jumped up on the bank, and Man-with-Great-Power-to-Foretell shot it on its side. Man-with-Great-Power-to-Foretell now told Darkness that that was the power given to man, that when you go after game such weapons would be used. Then he added : " I will not be on earth much longer, but I will be seen at times." Darkness now looked, but Man-with-Great-Power-to-Foretell was gone ; he looked toward the east and there he saw him as the sun ; and his name was Sun-God. Then it became light and they knew that the first deer was day, the second night, and the third, which they had killed, was day and night, and that henceforth there was to be day and night. These three deer became the three stars which we see every night in the west.

When these things had happened, Darkness turned and faced the west. All was bright with light now. He began his journey back to the point from which he had set out. As he went he travelled very fast ; for he now had power to travel very fast. Indeed, so

rapidly did he travel that he arrived home early that day. When he got home he found all kinds of people, but they did not know him and asked him who he was. As he also knew no one, he asked where he could go for shelter. He was told to go to the west edge of the village, where he would find a large lodge belonging to Boy-Chief. So Darkness went there for shelter. He asked Boy-Chief how many more villages there were like that one. Boy-Chief replied that in the south there was one with a chief named Wolf-Robe, who had great power like Man-with-Great-Power-to-Foretell. Then Boy-Chief asked Darkness where he had been, and he replied that he had been to a certain place where he had met Man-with-Great-Power-to-Foretell and Young-Star. Then Darkness asked Boy-Chief to assemble every one in the village in order that they might hear what he had to say. Boy-Chief called for all to come, and a great crowd gathered about the lodge. Boy-Chief then announced that all were present and asked him what he had to say. Then Darkness told them that he and his woman were the first beings created and that Man-Never-Known-on-Earth had given them power to carry out his work, and that they were going to do it. "Therefore," added Darkness, "I have come before you again, to tell you that after I have done this work for you I will have to leave you." After he had said this he commanded all the people to return to their homes and tell everything he had said.

Then he started on his journey to the south village and soon arrived. Again he asked where he could find shelter, and was told as before to go to a certain place at the edge of the village, where he would find the headman, who would treat him well. He went to that house and met the chief, who asked him what he had to say. He replied that he had something to say, and asked the chief to assemble all his people. So some one was sent around to tell the people of the village to gather at the chief's place. Now before Darkness had arrived in this village three people had predicted his arrival, for they had great power in those days; so they were not surprised when he came. The crowd came and he told them they were to have such a game as shinny ball. He reached down with his right hand on his left side and produced a ball, and then reached down on his right side with his left hand and brought up a shinny stick. These he showed the people and told them they were for their use. Then he commanded the people to gather just outside the village at about evening time, and then he set the time for play. They went as he told them. When they were all there he tossed the ball toward the north and travelled with it. It went a long ways. When it lit he picked it up and struck it with the stick and drove the ball back south, then said that the point where he stood when he struck the ball would be called "flowing water" (the goal). Then he took the

ball, tossed it, went with it, and again struck it southward. Where it hit was the second "flowing water," or goal. Between these two goals or bases was level ground, and in both directions as far as you could see. Then he divided the men into two parties, and placed one at each goal. Between these two parties and in the centre of the field he placed two men, one from each of the two parties. He gave one man the ball and told him to toss it up. As the ball was tossed he told the other man to strike it towards the south. He did so and drove the ball towards his opponents on the south. Now they played, and the north side drove the ball to the south goal and won. They then changed goals and the other side won. Then Darkness said that they had played enough.

Before the shiny ball game began, Darkness had asked that a lodge be emptied and cleaned out. It was now late in the afternoon. He now entered the lodge, but first told the people to go to their homes, that the times were drawing near when things would change, for the powers which had been given to people were increasing, "and now," he said finally, "I go. I am to leave you, but I am also to be seen." He made his final appearance, the people went to their homes and he entered the prepared lodge, and when he appeared again it was to bring light into darkness.

By this time the power which Man-Never-Known-on-Earth had first given people had developed and the people were very powerful, but they used their power for bad purposes.

The first woman, Watsikatsia, now appeared in this village and asked for shelter. She was told to go to a certain place, but she was warned that the chief had greatly changed and that now he was an enemy to his visitors. She replied that she had great powers, given her by Man-Never-Known-on-Earth, that she could do anything. Her informant told her that she would arrive in the morning. She would find some one inquiring for her who wanted her to go on a journey with him. The next morning she arrived at the lodge of the chief, and shortly after she went after water, when she heard some one inquiring for her. This was a man who was acting for, or the servant of Without-Good-Power, son of Wolf-Robe. Now Without-Good-Power was a very bad man, while his father was just as good as ever, and had never abused the power which Man-Never-Known-on-Earth had given him. This servant of Without-Good-Power now told her to get ready to travel, as Without-Good-Power was going to war, and she must go along. Without-Good-Power now started and a great crowd followed. He told his followers that he was not going very far, only to a place called Eyes-like-Mountains, which stood in the water. After they had gone a short way Without-Good-Power ordered the people to stop for a while so that he

could make a sacrifice, by offering his pipe to every one to smoke. While he was doing this, with his followers sitting around him in a circle, there appeared on his right side and on his left side a bow. All at once these two bows turned into two snakes and began to fight each other. Then Without-Good-Power asked the people to interpret the meaning of this event. A certain man spoke up and said it meant thus and so. Then Without-Good-Power said that his interpretation was wrong and he got up and went where the man was and killed him with a club. Then the woman spoke up and said that Without-Good-Power's powers were great, but were not all beneficial to the people, for Without-Good-Power had killed people before this time when they had failed to interpret properly. She now said, "the meaning of what has just happened is that the village which we have left is being attacked by a certain kind of enemy." After she had made this interpretation, all the people turned back to go home.

When they had arrived the woman called all the women together and told them that everywhere she went she had certain great powers, and that the last place where she had been was Place-where-Corn-is-Raised. Then she told the women that power would be given to them, so that they could kill many animals for food, that after taking the hide off all they had to do was to take the hide by one side, shake it, and it would be a robe; that they should take the bark from the trees, save it, sprinkle it on the robe from end to end, and that power would be given them to take up anything and pack it on their back. She also said that the time was coming when certain of their powers would be cut off and all would be just ordinary people; also that she would soon no longer appear as she was, but in a different form. Soon after that she was changed into a bird with bright red feathers; for she had had red hair.

It had now come to pass that, after all these things had happened, Wolf-Robe, the chief of the south village, was an old man, and nearly everything went wrong, — the people were no longer good. Wolf-Robe had told them to go ahead and do as they pleased.

Now there was a certain wise man living north of Wolf-Robe, who spoke out and said that this condition could not last, and that there would soon appear a man, by the name of Howling-Boy, who would do things. He also said that the people were not living naturally, that they were exercising too much supernatural power, and that there were certain people who considered themselves greater than Man-Never-Known-on-Earth. In addition to Howling-Boy, who was to appear, another man would appear, whose name was to be Heard-Crying-in-His-Mother's-Womb (although people thought that what they heard crying was a knife which the woman carried at her side). Now the wise man advised the chief, Wolf-Robe, to select all his

men who were capable of travelling fast to go out to look for these two men who were to appear. Wolf-Robe selected only four, two of the number being brothers, and they started, one in each direction, to hunt for the two men, and also to tell other people to look for them and to go to the village. People began to come in from far and wide. Finally it was announced that all were in the village. Then a certain man appeared and gave his name as Howling-Boy, and presently the other man, Heard-Crying-in-His-Mother's-Womb, appeared. The latter told the chief that he had great power, and enumerated what he could do. The chief admitted that he was a man of great power. Heard-Crying-in-His-Mother's-Womb then said, "I always have known what you have in your mind. Now say what you have in your mind, for it is best for the people to hear what you have to say in my presence." The chief then talked and said that there were too many people who were bad, who used too much unnatural power; that he ordered all such people to be destroyed; and that he left the performance of this task to Howling-Boy and Heard-Crying-in-His-Mother's-Womb. He also added that his son was a bad man and that he could not account for it, as he himself was a good man and did not practise so much power as did his son. Howling-Boy then announced that he would delegate his share of the killing of bad people to Heard-Crying-in-His-Mother's-Womb. So Heard-Crying-in-His-Mother's-Womb accepted the task in accordance with the chief's orders. Heard-Crying-in-His-Mother's-Womb now arose, saying that he would begin his work at once, and that the chief's son would be the first to be destroyed. So he took his bow, found the chief's son and destroyed him, tearing him to pieces. Then he went on with his work of killing the bad people, shouting before he got to each one, so that his victim would get excited and could not move or do anything. As he encountered each, he also would tell what great powers he had, and that the people thought they had greater powers than anybody else. He also would tell them that Man-Never-Known-on-Earth had given them great powers, but that they had not acted as he wanted them to.

Next he went to a lodge where there was a large family, the father of which had a head with two faces; this man he killed, telling him if he ever lived again he would have less power.

Then he went to another man, whose name was Haitskaria, and who was a creature like an alligator and who burnt the ground over which he travelled. He told Haitskaria that he was there to destroy him, and that if he ever lived again he would have less power.

Then he went to another lodge, where he met a family of Mountain-Lions, consisting of father and mother and two children. He told them he had come to destroy them, that they had lived a bad life.

They begged him not to carry out his orders, but to let them live and continue the possession of their power. But he told them he would have to carry out his order, and that if they came to life again they would have less power.

Then he went on to the mountains where there was a cave. As he approached he hallooed and saw a great crowd of Scalped or Bloody-Head people. When he drew near they ran into the cave. He went to the opening and told them that power had been given him to destroy them because they were bad ; that he would have to carry out the order which had been given him by the chief ; that they thought they had greater powers than any living being, and that they abused them. Finally one of the men came from the cave and asked what right he had to say and do these things. In reply he told him that a Creator had given them this power so that they might be great, but that they had gone beyond this power. Then he began to kill them, and left only two, a man and a woman.

Then, having done his work, he returned to the village, where he told the chief that he had destroyed the meanest and most powerful creatures. He added, "Now I have fulfilled your orders, and now I want to find out what you have in your mind." The chief then announced that every one would be changed into another form, that there would be many human beings, but he advised that every one do as he pleased ; that is, if any wished to change into animals they might do so. After Wolf-Robe had made this announcement, he told the people that he had made his choice and had decided to become an animal. So he went on his way, taking with him his walking stick and robe and leaving his other possessions behind, and journeyed to the nearest body of water. There he went down into the water, dived, and after coming up he went out on the other side a wolf.

Then Heard-Crying-in-His-Mother's-Womb said that something charmed him to the water, drew him towards it. So he went to the water, although he did not want to go, dived to the bottom and saw a woman whose name was Woman-in-Water-Never-Seen. As he did not want to stay there he came to the surface, spouted water up in the air and went up and away with it, and became Weather (that is, lightning, rain, etc.).

After he had disappeared, all the people got vessels, went to the water, filled them, and carried water home to their families. Then some of them put water on their fires, and as the steam ascended up in the air they went with it and so became birds ; other beings went their way to the woods, prairies, and mountains and became various kinds of animals, while the remainder of the people lived on in the same place.

Without-Good-Power was among these people who remained, and he still had great powers. He announced that he would continue to live with the people. His powers were especially great in doctoring, — so great that he could by a simple command change any person into another form. Thus if he saw any of his enemies coming around his lodge he would command them to stop and then they would vanish, — sometimes he would change them into wood. Then he decided to give a new name to the group of people who lived about and he changed the name from Okaitshideia (Village) to Katskara (Village).

Then Without-Good-Power went on to a place where there was an earth lodge, which he entered. Within he put his hand to the wall of the lodge and it left the imprint of his hand in color, and wherever he touched the wall there was the imprint in a different color. Now the owner of the lodge knew that Without-Good-Power had great powers, among them that of changing people into different forms, so when Without-Good-Power shouted, the man ran out and started north, but he was changed into a bird, Gtataikwa (its name coming from its peculiar cry — just as if some one were going to strike it). Still another man ran out of the lodge and started north, but he was changed into a star (not the morning star).

Time passed on and the people remembered how things used to be. A certain young man, Every-Direction, went out on an expedition with twelve men. Time passed on and they did not return till about spring. The people wondered why they were gone so long. In the village at the northeast corner lived an old man and an old woman, who had a little orphaned grandson whose name was Of-Unknown-Parents. This boy finally went into the centre of the village and told the people that the thirteen who had gone on the expedition were no longer alive, but had gone into the ground, and that no one of them would return. Then Of-Unknown-Parents said that some hunters should go out for two days and look for a certain place where there would be some people coming out of the ground, enough to form a village. When it was night the boy went to bed, but before he went to sleep he heard some one calling him. He arose and went out on the northwest side of the lodge. There he saw some one standing who told Of-Unknown-Parents that he was mistaken, that his prophecy would not come true. He also told Of-Unknown-Parents that his father had sent him down to appear before him and tell him this ; that a year hence something would happen, which would be done by his father, and that he would appear to him again.

Now at that time the chief's wife, who had a son among the thirteen which had disappeared, was confined and brought forth four children shaped like dogs. When one day old, they had grown, and

when three days old they had grown so fast that they played with the children. But they were mean and ran over the children. When they were grown up, the chief was tired of them and got people to carry them off to the west, as he did not like them. But on the way the dogs, who were now very large, swallowed up the people who were taking them away, and none of the people ever returned. As time went on, other people would go out where these monstrous creatures lived, but they had such long necks that they would reach out and get them and swallow them. So the people finally got excited and moved the village. The older people talked much and said that although the Creator had made everything it seemed that he had also made monsters to destroy every one, and that if things went on in this way more bad things would be done. Time passed on and the people would not go to the west for fear of the monsters. So the chief selected four men to visit the place of the old village, but they returned safe.

Now the old man and woman and their grandson, Of-Unknown-Parents, had been left at the old village. One night the person who had formerly appeared to the boy again visited him. He said: "At noon, go to a certain place due north of here and I will appear to you." The next day at noon the boy went to a hill in the north where he had been told to go, and there he saw this person. He called the boy to him and told him that his father did not like the way things were going and that he would have to destroy everything. Then he told the boy to return to the village and tell the people that they were to be destroyed, that if they did not believe him, to repeat the message. Then Of-Unknown-Parents said his father was tired of the monsters and that he wished to destroy them. The person then told the boy he must do certain things: that he must get the twelve longest canes he could find, fasten them together, and give them to a certain woman (Spider-Woman) who lived in the village; that he must tell this woman to get her servant (Mouse-Woman) to go about and get a big lot of corn of all colors and bring it to her master; that when this was done he must put the canes in the ground up to five joints; that after this four days would elapse and at the end of that time to be on the lookout for something to happen, for something would come from the north. He also said that there was a certain thing in the water that would destroy the four monsters, and that now it was time for him to depart.

Now the boy returned to the village and told the chief what was to happen, but the chief would not believe him. Then he went to the Spider-Woman and told her as he had been commanded. She was pleased to hear the story and was willing to do whatever the boy told her to do. After the people had heard the news some would not

believe, especially the people who wished to live longer. But many believed the boy's story. Spider-Woman now got the twelve long canes and sent her servant out to get whatever seeds she could find. She got seeds of corn, beans, pumpkins, watermelons, and seeds of every kind which she could find. Then Spider-Woman first filled some of the joints with corn seed and closed the cane up, then she put in some pumpkin seed and closed it up, and so on, filling the canes with all the seeds.

When night came, Of-Unknown-Parents returned to Spider-Woman and asked her what she had done. She told him that she had done everything except to put the canes in the ground. So Of-Unknown-Parents told her to take the rib of a buffalo and dig a hole in the ground. She did so, and said there was one thing more to be done, and that was to raise the canes and put them in the ground up to the fifth joint. Of-Unknown-Parents said that he would attend to that. So he went away for a little while and returned. Then he commanded a small whirlwind to blow, and it raised the canes right up, and Spider-Woman and Of-Unknown-Parents placed them in the hole up to the fifth joint as they had been commanded.

The time was now come for something to happen. At noon they looked north and saw something like a wind blowing, but it was the fowls of the air all headed south. After they had passed came the animals, the buffalo first, then the deer, and so on. When the people saw these things they were excited. A little later they looked north and saw great floods of water coming very fast, and they saw the thing which was to destroy the four monsters. It was a great turtle which had broken out of the water and was headed toward the monsters. On it came, and went under their feet, where it stopped. On came the great floods of water. So Spider-Woman, who had helped Of-Unknown-Parents put up the canes, now began climbing at the bottom and soon reached the top of the twelve canes. Then she let down a rope and drew her husband to the top, and then let down the rope and drew up the boy to the top, and then drew up Mouse-Woman. She now made a place on the top with a good shelter, but so made that the water would leak through.

The time was now late in the evening and the water was to the tops of the lodges in the village. The monsters could hardly stand still, it was so slippery. Late in the evening it was more difficult for them to stand still, and one said to the other three: "My brothers, my legs are giving out, and I will have to fall. I will fall that way (north) and when the time comes in later generations that direction will be called 'North.'"

The next day the backs of these monsters could only just be seen, and one of them said to the other two: "Brothers, do the best you

can ; I have to fall ; my legs are giving out ; I will fall in that direction (east), and in later times people will call that direction 'Point-Where-Sun-Rises.' ” On the next day the water was higher and the people on the canes were getting uneasy. The water was now up to the necks of the two monsters. The one said to the other : “ Brother, you are the youngest of us four ; you will have to get along the best you can ; I am going to fall ; I am giving out ; the direction I am going to fall is that way (south), and by later generations it will be called 'South.' ” The fourth day of the flood came. The fourth monster had to hold his head back to keep the water out of his face. He said that he could tell nobody what was going to happen, as his three brothers had perished, but that he would have to fall towards that point where the sun goes down, and it would be called “ West.”

From that time it was twelve days more before the flood passed on. Nothing could be seen, no village, no people, only some water and a little earth. The ground was all soft. At this time everything was still. There was no wind. But a certain person appeared who came from above, of the name of Man-Going-All-Around, who had power to dry all slime. He appeared from the northeast direction and was headed southwest. While on his way he saw something like a shadow shining on the ground. He wondered what it was and thought he had better go over to see. When he got over to the place he saw something on the ground, shaped like a human being. Examining it closely he saw that it was moulded like a woman.

Man-Going-All-Around went on in another direction. Time passed and he went all around and again came to the same place where he had seen the form of a woman in earth. He now saw that the upper half of the image, as it lay at full length on its back, was alive, and that the lower half was still mud. Then he saw further that the woman had given birth to a child (Standing-Sweet-Grass) which was nursing on her breast. After seeing this he went on again on his journey. Then came a bird, a dove, and it saw something on the ground ; it went to see what was there. When it got near it lighted on the ground and saw the woman sitting up on the ground with the child in her lap. The dove had a piece of grass in its mouth.

In the mean time Man-Going-All-Around had passed on over a place where he thought he heard some one beating a drum. Then he returned a third time to the woman, told her to rise and accompany him. He took her to the place where he had heard the noise of drums. He went in with Shadow-Woman and the child and saw that he was in a room shaped like a beaver's lodge, and that it was deep down under the water. The name of the lodge was Place-of-Beavers or

Beavers'-Lodge. When he entered the room he saw many people sitting about. He also saw a young man lying on a bed. Then he told the woman that she was to live with this man who was on the bed, and the man accepted the offer.

After Shadow-Woman had lived in the lodge with the man for five days, her child (Standing-Sweet-Grass) had grown rapidly and was now a boy and could talk. The boy said to his mother: "I am going to begin my work. When I begin this work I want you to keep continent till I finish my work." At this time his mother told him that he was the son of no man on earth, but of Man-Above.

The next day Standing-Sweet-Grass went out in a northwest direction. After he had gone on a while, he stopped, facing the northwest. Then he turned towards the east and saw the same man (Man-Going-All-Around) who had taken him and his mother into the lodge. This man now discovered the place where the people were on top of the canes. All this time it had been still and there had been no wind; only where he went was there wind. Having reached the spot where the canes stood, he was told by Spider-Woman, who was on top of the canes, to look out for the boy, Of-Unknown-Parents, who was coming down the rope. So Spider-Woman let down the rope with the boy on the end of it. When Of-Unknown-Parents was down, he was told to command the wind to blow from the north, east, south, and west, into the ground. Then the canes began to go down toward the west, and it was found that the water had sunk as far as the fourth joint of the canes, so that they lacked but one more joint of reaching the bottom. When they were all down the boy from the Place-of-Beavers told them to go with him to his home, saying that there were many people there. Then they set out, carrying the canes with them, Spider-Woman holding the canes at the middle, with Mouse-Woman at one end and Of-Unknown-Parents at the other.

When they arrived at the Place-of-Beavers they all went in, except Standing-Sweet-Grass, and saw crowds of people, birds, and animals. Having entered, Shadow-Woman got up and went to the strangers and told them that she was glad to see them. They replied that it was a fact that she was glad to see them, for they had some things for her. Then they opened the canes and divided the seeds, the men putting them in wrappers. Then all the seeds were given to Shadow-Woman for her use in beginning her life. Standing-Sweet-Grass, Shadow-Woman's son, now came down into the lodge to see what they had. After he had seen everything he said it was time for everybody to lie down and go to sleep.

Early the next day after all had awoke, Standing-Sweet-Grass got up and had a talk with his mother. He told her that the seeds had been given her by these people for her use, and for the use of all

when they should increase in numbers, and that she should distribute them so that they would always be in use. He himself, he said, had to go on with his work.

So he started on a journey, going south. He commanded the trees to grow and they grew; he commanded the water to flow and it flowed, as he had commanded. After the great flood of waters there were many forms left in the mud,—these he commanded to change into hills and mountains. He commanded the wild animals to roam over the prairies and through the forests. When he had done these things he returned to his mother and told her to remember what he had said to her, that everything must be straight with her while he was doing his work. Then he commanded the birds to leave the Beaver-Lodge, saying that hereafter human beings would sometimes need to use them for food, etc. When he had given this command, the birds all left the lodge, saying first they wished to go near him. So when they left they all gathered around him. The boy told them that his mother had not obeyed him and had therefore done him wrong, hence he would not return to her, but would go to his father, the Man-Above. While the birds were still around him the boy put them in a trance and when they came to they realized that the boy had disappeared, but where he had stood they saw a little bunch of standing sweet-grass.

After all this had happened, Shadow-Woman, the mother of Standing-Sweet-Grass, and her husband moved out of the Place-of-Beavers and erected a lodge of their own. Soon the woman became pregnant and a little later she gave birth to a child which was a girl. In those times everything grew very rapidly and soon the girl could move about. Time passed on and Shadow-Woman soon gave birth to another child which was a boy, so that they had now a girl and a boy.

Time passed on and the boy asked his mother if they could not put up another and a better lodge, so that they might have more room. The mother said yes; so the boy and his sister went and got some mud, blood, and sand, mixed them and moulded them into an axe, that was to be used in cutting the timber. Then the husband of Shadow-Woman had killed a buffalo while hunting and had brought in the four shoulder blades,—they were to be used in digging. With these tools the boy and girl went to work and built a house,—a dug-out. They all moved in to the new lodge and the boy and girl married and they soon had a girl baby and then again very soon they had a boy baby. In the mean time, Shadow-Woman had given birth to another boy, and the children all grew very fast. Then the first pair of children, which were married, said to their mother that they ought to make another and a larger house. This they did, and they moved into it, and the boy's wife was now pregnant again. Time

passed on and the boy was now a man, but he was mean and abused his father and mother. Finally the mother told him that it was not right for him to act this way. She also said that the time was about come when she (Shadow-Woman) and her husband would have to go to some place else. By this time the second girl and second boy of Shadow-Woman were married. They decided to build still another house, into which this couple moved. They now had made pottery to boil meat in, while the newly married couple had brought in a stone with which they were to make a corn grinder.

Time passed on and everything grew rapidly, and soon Shadow-Woman gave birth to a third girl, and soon after to a third boy, and then they grew rapidly, were soon married, and the second couple built a lodge for them. The time now came when the old people called all their children and grandchildren to their lodge, saying to them that they had something to say to them. The mother, when they were all together, told her children that there was some person (above) who had made them and who had given them power ; that she was the mother of another son (Standing-Sweet-Grass) who had disappeared ; that only by believing that the Man-Above had given them these things could they rely on getting everything. Now in those times it was always the case that the oldest children were the meanest and the youngest the smartest, hence the oldest daughter and the oldest son did not seem to pay any attention to what the mother said.

Time passed on and the three families increased and the three lodges became crowded. So the children, as they married, moved out and built new lodges for themselves. The oldest son kept on abusing his mother and she had grown more and more tired of this treatment and she decided to move away off. When she had come to this decision, her husband said that he would go with her. So they started on a journey and went due north. After they had gone a long distance they stopped, and Shadow-Woman asked her husband to what place he wanted to go. He started on alone and went in a northwest direction, where he became Clearness-after-a-Rain. Then Shadow-Woman went alone on her way toward the north, where she disappeared and became Rain-Woman.

Time passed on and there was now a large village of the descendants of these people, for they had increased and increased. There were now three head men : the first chief was named Boy-Chief ; the second chief was named Coup-Sticks, for he had two red painted sticks which he used after any brave act ; the third chief was named Everywhere-Always-Brave, for in attacks on enemies he had been very brave, had done everything, and had gone every place. The village itself where all these people lived was called Village-by-Side-

of-Big-Elm-Tree. Now, if since the time of that village seven men had each lived one hundred years and each man had been born on the day of the death of the other, the seventh man would be alive now and if he should live one hundred years, at his death it would be seven hundred years since the time of the Village-by-Side-of-Big-Elm-Tree.

Time passed on, and this village was attacked by enemies (Apache). In the fight, one of the chiefs killed a chief of the enemy. After the fight they found that of their own people no one was killed and that the enemy had lost one. So the chief invited all his people around the big elm-tree, and gave out four drums, two on each side, and they had a Victory dance. When the dance began it happened that there were so many people around the tree and the drums were making so much noise that the elm-tree began to shake and quiver, and the people saw that the tree was enjoying itself and taking part in the dance. As they danced the women would get partners to dance with.

After this dance the chiefs came together in council, and said that they ought to go and look for another place to live in instead of the old place, so they invited everybody to be present, and when the people had all arrived they told them what they had decided to do. This decision was then announced to all the people. Then they moved under the leadership of Boy-Chief. At those times all had to pack their belongings on their back. Thus they journeyed on and came to a place where they built new houses, and the new village they called Perched-upon-a-Mountain. The people would make journeys to their old homes to fetch things they had left behind.

At the time of the new village there was a big band of people living very near them and called Pawnees. Time went on and matters progressed as usual; they raised their crops, and the men hunted game. The men used to go out in a party, and when they came to buffalo or other game they would make a surround, for they had no horses, and their weapons were stone-pointed arrows and stone knives.

Now of the two big bands (Wichita and Pawnee) there were five chiefs, two of them being Pawnee. They all came together in council, and, in talking over matters, they decided that the time had come for the two bands to depart from each other. One band was to travel northward (the Pawnee), while their own band (the Wichita) with three chiefs was to travel southward.

It was spring, and the band (Wichita) kept travelling toward the south. On their way they would stop a little while, but still they went south, looking over the country to spy out the best place for their homes. But they returned to the place where there were some mountains (Perched-Upon-a-Mountain). It was now about the middle

of hot weather. They found that the Pawnee chiefs with their band had gone on to the north. Then they invited all the people about them and told them that they had selected a fine place for their new homes and that soon they would move thither. Finally they all began to move, packing things on their backs and on dog travois. It took a long time to get to the place. When they got there they called their village Village-on-North-Slope-with-Wind-from-the-North.

A little while after they had settled here, enemies began to appear : the Apache would come from the southwest, and the Osage from the northeast. Now there was living at the time an old man who was always giving good advice to the men, especially to the young men, telling them what was right, and the best ways to do things. So now he announced to the young men that there would be a race on the following morning. The next morning he started off for the race, in a northeasterly direction, taking with him all the young men who wished to run. Arriving at the starting-place, the old man told them that the Man-Above had given them all their power ; that these races were for exercise, to make them strong ; that they were never to eat anything before the race. Then the time came for the start. They all ran a little way, then they turned and went back to the old man. They did this three times and at the fourth time the race began in earnest. At the end of the race all the young men were told by the old man to go to the nearest stream, dive in the water, and drink a lot of water and vomit it all up again. This was the rule of the race.

The village had now been founded about one year, and they raised a crop to sustain them. They now decided to move camp again. So they packed their things on their backs and on the dog travois and set out on a journey, crossing a river, and went on to a place which the three chiefs had selected for them. They halted at the bend of the river, where the river had a long straight course toward the east. At night it seemed as if the moon were travelling on the water. Sometimes the river was dry and it had a sandy bed, and then it seemed as though the moon were coming along on the sand. So they named the place Moon-Coming-on-Sand. At this place there was good protection from the enemy and they lived there a long time, forgetting their desire to move on to a better place. The old chiefs had ordered the people to make dug-out lodges, and they were secure from the enemy. By this time the three old chiefs had grown very old, and were so feeble that they had to be led around. Also by this time the chiefs had grown sons who had become head men in their fathers' places. But the tribe had not yet arrived at the place in the high mountains (Wichita Mountains) which the old man had chosen.

And now the three old chiefs, Coup-Sticks, Boy-Chief, and Everywhere-Always-Brave, died of old age.

Time passed on, and one of the young chiefs said it was time to continue their journey to the place which their fathers had selected for their homes. They now set out again toward the south, but on the way, at a certain place on a rocky ford of the river (near Chillico) the son of old Coup-Sticks separated from the other two young chiefs and with his band drifted toward the east and made a new settlement near the mouth of Black Bear creek. The other two chiefs with their bands continued their journey and stopped at a place known as High-Hills-Extending-into-River (near the Red Hills at Watonga).

They did not stay there long, and soon moved south again. This time they started down in two bands, for there were so many of them. One band settled on top of the hills, and their village was called Highland Village (head of McCusky Canyon), while the other band settled at Lowland Village. When they were all settled, the people used to go out on hunting trips, and often they would look toward the southwest where they could see the mountains (Wichita) and they would often say among themselves, "those mountains have been selected for our home." So they called the mountains "Our Mountains," and they often wondered what was over there. Now at this time there was a certain woman who had heard much about the mountains and she wanted to move there, but she died of old age.

At that time there was off to the east of the village a lake and in the middle of the lake was an island with large cottonwood trees on it. In a tree was a nest of bald eagles. The men were always going out hunting, and one day a young man went off that way to hunt. He stopped at the edge of the lake and heard some kind of noise up in the air. He looked up and saw an eagle rapidly descending; it lit on a tree on the island. Then the eagle spoke to the young man, telling him not to go back home but to stay there, as he had some power he wanted to give him. When it was late in the evening the eagle came down from the nest and requested the young man to come up close to where he was, that he must not be afraid, for the water was shallow. So the young man waded over to the island and went up close to the eagle, from which he received power. The eagle asked the young man if he had seen him descend, whereupon the young man replied that he had, and the eagle told him that this was the way he always looked out for his prey and that this was the power that he had given him. He also said that if at any time any one should kill a bald eagle he should go and take it to the right side of the wind and take out the eagle's wing-bone and make of it a whistle for his use; but he was forbidden to kill the eagle himself.

After saying this, the eagle continued : that he was, of course, one of the fowls of the air, but that once he had been a human being having great powers ; that he would give him these powers, though less marked in degree than those which he himself possessed ; that he would be useful to him during his life. The eagle also told the young man that he could not say that he should live forever, but that some day he would have to die ; that these powers were good until death ; that they were of use in doctoring. The eagle also told the young man that he would give him power to start up a dance, which would be for the people, to be called the deer dance.

Then the eagle said, "Come closer," whereupon he blew breath in the young man's mouth, giving him power with which to make himself useful while on expeditions and while doctoring or in dancing. The young man now took his quiver and returned home and went to bed.

While sleeping, he dreamed that some one was talking to him ; he did not know who it was, or where he was, but he heard a confirmation that the eagle had given to him power, that it was for his own good, and that it would make him a useful man. On awaking, the young man at first thought that some one had actually spoken to him, but it was only a dream.

After this, time passed on, and the head man of Lowland Village sent for some man from Highland Village to come down to his camp, telling them that he wanted to move to the point south and west, which he had selected. Four men were selected to go down to the Lowland Village chief. They were told on arriving that he wanted to go at once to this spot, that if at any time they should get ready, they would find him there, and that as the country was becoming familiar to all hunters they all would know the way. The time came when this chief set out with his party for the spot which he had chosen, where they finally arrived, finding that a place had been selected for their home, and they named the place Place-of-Rock-Extending-over-Water (at the west end of the Wichita range). Now on the day of the departure of this party, a second party, ignorant of the plans of the first party, set out for the same place. After the first party had arrived in their new home, the man who had received the power from the eagle bade the people to allow him to make his sacrifice to the eagle by taking his pipe, and thus taking possession of the country. The second party now made their appearance, coming to the very same spot selected by the first party. The time was now come for the young man to make his offering. Calling upon all, men, women, and children, to arrange themselves in a line from north to south, facing the east, and to sit upon the ground ; this done, he passed in front of the line and received from them a

small buffalo robe which he placed upon the ground. He then took out of his bundle tobacco seeds and filled his pipe. When the first man made his offering to the above, it meant that they asked the Man-Above to let the people have no trouble, and that they might live without experiencing hard times. By puffing smoke to the south he meant to ask of the South star, which has power to care for a person while out on an expedition, that their people, while out on the expedition, might be under his care and always return home safe. By puffing smoke to the north he meant to ask the North star to watch over their children, that they might grow and be without sickness. By puffing smoke to the east he was making an offering to the Sun, that the people whenever travelling might be in his care.

After these things had come to pass, the people announced that they had seen everything that had been done, that now all the people, especially the women, could go out and stake out their homes in security. He also said that in the middle of the projected village there were to be poles put up for a place for their dances. He also told his people that if he had done his duty aright, on the next morning there would be a fog, for a sign thereof. He then selected two of the strongest men to hold the robe down. They also got two pieces of soap weed, with which he made fire. Then he lighted his pipe, and puffed on it and blew smoke four times to the above, four times to the west, to the south, to the north, and to the east. After he had done this he gave it to the man on the right, who was holding the robe, and he, taking the pipe so that the opening of the bowl pointed toward the northwest, emptied it.

When the next day came there was a dense fog, showing that he had made his offering in the way that power had been given him. Now the time had come to make their village, and by the time they had put their houses up, they began to get things ready to build the dance lodge. First they cut poles. They then hewed them on the sides so that they would bend. This man now selected a certain woman to do this work, telling her how to put the poles up, and told her to send some one after water-moss and bring it there. Then they took the first pole, put it on the east side, dug a hole, put the moss in it and the pole on top of it. Then they put in position poles on the south, west, and north sides. They then took four more poles and put one on the east, one on the south, one on the west, and one on the north side. Then they all went on with the work, all taking part in finishing the lodge. They made the poles meet at the top, and got bark (soap weed), took it on the south-west and put it in hot ashes, which softened it so that they could use it to tie the poles with. They took willows and used them for cross-binders. Then they began to put on the grass covering.

This was easy work, for they used bark and buffalo hides cut in strips to tie the grass in position. This finished the dance lodge. Then the man announced that in the middle of summer, about the time of the gathering of the corn, he would give them a dance, inviting everybody. In some of the houses they had a whole buffalo hide sewed up, full of corn, and in some it seemed as though a live buffalo were standing up. In other houses the corn was piled up on the top of the arbor.

Time passed on, and the moon began to shine in the early part of the night, *i. e.* the moon was full. He now said that the time was come for a dance; so he called in all the older people, and got the young boys to go toward the west to gather sage, who, when they had brought it, went around, first on the north side, then by the east side, then to the south side, and finally to the lodge, where they entered. They were told to leave the sage by the south door. Then the man took the sage and spread it out around the lodge, beginning on the south side and continuing it on around to the west side of the north door; then he began spreading it on the east side of the north door, continuing around to the east side of the south door. Thus a barren space was left in front of the two doors. Then he took the remainder of the sage and started a fire. All the old people were now asked to enter the lodge and to take with them their rattles. He now sent a man after four bows, which when they had brought them he placed on the west side of the south door, together with four rattles.

At the opening of the dance the servant (*i. e.* the man who had gotten the bows) was selected to pick out the singers, one group of four for the west side, one group of four for the north side, one group of four for the east side, and one group of four for the south side, one of each group being the leader and having power to make the people eat the red berries. Just before they began to sing there came a woman with a boy about fifteen years old, to have some medicine given him by the doctors in order that he might possess the same power that they had. So the mother made the offering to the people that always came first, that is, corn and pumpkin. Then a leader of the dance told the people to get ready; that the singers were getting ready to sing four songs. Then the leader announced that the next day would be the day for the regular ceremony, and that there should be no boy present. Then the four singers began to sing and the boy was placed on the north side of the fire, facing south. A big fire had been started and the people began to dance, including the boy. While the singing was going on the leader announced that the songs would be sung by the four singers sitting on the south side, that four more songs would be sung by the four singers on the west side, four by the four men on the north side, and four by

those on the east side ; that in that way they should sing thereafter. Passing the bows from one singer to another, they danced four days and four nights.

The leader now announced to the people that they should be getting ready to give the boy the red bean. While the dancing was going on the leader asked certain men from the west side if they could not give the boy the bean so that he could make him able to be like themselves. A certain man was selected to attend to this matter, and he sent the boy to a certain man on the east side, who accepted the order, and took charge of the boy, whereupon he arose, took a sage and went around the fire four times, from north to east, then to the south and west. He then passed the sage around the fire four times. Then, holding one end in his mouth and the other in his hand, he gave it a shake, and two beans fell out, which he ground up in his mouth into a dough. He then made four passes toward the boy's mouth, and made him swallow it at once. Then they went on with the dance, all having whistles with breath feathers on the end, some being of the stork and some of the eagle. The leader arose with an eagle-wing fan in his hand and a bone whistle in his mouth. Then he got the stuffed eagle in his arms, which, the people noticed, moved. Then reaching around over the fire with his right hand he produced a bean, put it in his mouth and chewed it. He then put the bean on his whistle, carried it from south to north, passed it over the fire, approached the boy, and put it in his mouth. (These beans should never be chewed, but should be swallowed whole.)

It was now late in the evening, and the boy was no longer able to dance alone. This is the condition one should be in who wished to become a member of this dancing society. The boy had cramps in his arms and legs, and it was apparent that he was no longer able to dance alone, so his mother assisted him. At noon on the following day the boy was unable to move, which was evidently on account of cramps. He was in a bad condition, so they laid him flat upon the ground, face downward, and with head to the west. Now it was the custom when a person during initiation fell into this condition to apply the jaw of the gar pike to any portion of his body to see if the scratching could be felt. If so he was obliged to get up and continue to dance. But in this case they employed a stone, instead of the jaw of the gar pike, to scratch him with. On finding that the scratching produced no sensation, some became fearful and excited, thinking the boy to have been killed. The leader then selected four men to carry him off on a robe to the east of the lodge and lay him upon a slight elevation. After they had obtained a robe they carried the boy as instructed and laid him on the ground, where they left him.

The leader then instructed the dancers to dance until the four days had expired.

At the approach of the third night the boy had a vision. It seemed as though some one had appeared to him, asking him to get up, as that was his grave. The voice also told him that the dance was one of the most powerful that had ever been given, and that the dancers had done right to bring him there, as he (the speaker) would give him great powers. After he awoke, the boy looked around, but saw nobody, though on the ground he saw something that had been dead a long time. He saw the thing move, and it told the boy that it would be seen of him. Finally the dead person arose, and the boy saw that he was very slender. He said to the boy, "I died as I am." The boy looked back again and the dead person was changed. From now on, till the daylight came, this man spoke to the boy, saying that he would disappear. Then the man leaned over, and was gone. The boy fell over on the same place and slept. While he was sleeping, the skeleton told him that he was giving him powers.

Day came. The dance continued. The leader forbade the people to go to the place where the boy was lying. Night came again, when the object again appeared to the boy. He said, "Wake up, you have slept too much." The boy woke, rose up, and found the man sitting in front of him. After he had appeared, he told the boy that he would tell him who he was. He was once, he said, the head man of the people who had lived there, and that he had died from sickness. He also told him that his name was Bear. Now that he had given the boy powers, he told him that he should never eat the flesh of the bear. While they were talking, day had come. Bear had disappeared, the boy lying in the same way as before and going to sleep.

This was the final day of the dance. Then the people thought that the boy had died and that the leader had obtained certain power from the animals. Night came again, and Bear appeared to the boy the third time and talked as before. The boy now arose, looked at Bear, who was now before him. Bear seemed different. He now saw that it was a man, that he was painted up and had on a necklace of bear claws. The man now spoke and told the boy that he had brought these things to him; if anything should happen, these things would be of use to him. Thus, he was to use the necklace in times of war, and if he went before his enemies he should wear it upside down, but while doctoring he was to wear the necklace with the claws down. The man also said to the boy that he was dead, never to live again, but that the boy would live again, but was at that time in a dead state, and that it would be night before he would come to life again.

The people at the lodge were uneasy, thinking the boy to be dead, but the leader persisted in his statement that the boy would live again at the end of four days.

On the second night the Bear man again appeared and talked with the boy. He told him that he would give him power which would be valuable in doctoring a sick person; that when any one was very sick he should get a feather from the wing of a buzzard and cut the sick man open with it; thus he could cure lung trouble. Then he disappeared as the day drew near. On the third night the Bear man again talked with the boy and disappeared with the coming of morning.

Night came again, and the boy was again awakened by this same man telling him to rise and stand on his feet. He then said to him that when the time came for him to meet his death, it would not be through war, but by sickness. The Bear man also told the boy that he had come to his real life again and would have to return to his home, but that there was one thing that he could not do, viz., live forever, but that he must die some time. He also told him things that he should do that would never fail him, that in his doctoring he should never fail. After these powers had been given him, the boy was told that he had all the powers which the Bear had, and that if he should have any children, as soon as they were old enough, he should tell them what he had told the boy and give them these powers, so that the Bear man's powers might never run out, but be perpetuated by the children. Then he told the boy that he would have to leave him, as he had given him all his powers. All at once the Bear disappeared.

The morning of the fourth day came and the boy rose up. On looking down where this skeleton had lain, he saw nobody there. Then the boy talked to himself, saying, "You have given me powers and I will make use of them all the days of my life. Now I will have to leave this place and return home. I, Broken-Leg-Bear, will go back to my home."

During the day Broken-Leg-Bear went back to his home, entered his house, saw his mother. She was glad to see him and he was glad to see her. Then said the boy to his mother: "I have come back again and I am pleased to be back again." The next day after his return, he heard that some enemies had attacked one end of the village and were pressing the people hard. Then he went out, painted like a bear, with his bear-claw necklace upside down, and with his bow and arrows, and went on his way to the scene of the fight. When he got there he went into the midst of the enemy, relying on the power which had been given, so that he would never be hit, or, if he should be hit, the arrow would break, and that each

one of the bear claws had the power to multiply to twenty, and that that would cause the enemy to see him as though he were twenty men for each claw. After his appearance the fight ended.

Later on, the time came when a person called on this boy doctor, Broken-Leg-Bear, to treat his son. He offered the boy many things, such as food, robes, lodges, etc., if he should save his son, as he thought that the doctor could surely cure his son. So the Broken-Leg-Bear went to see the sickly son, having his buzzard feather at the back of his head. He came to the place, and there the sick boy lay on the bed, only just alive. He now made every body leave the lodge, while he went through his performances. He took his feather and drew it edgewise over the boy's body, cutting him open. He looked all through the body and saw that there was a certain sickness in there which he took out, and the boy was cured. Then he took the feather and passed it over the wound and made the boy whole again. Then he said : "Son, arise ! You are healed !" The boy lived. Broken-Leg-Bear performed many other strange things after that, and he was now grown up to be a man. He had a young brother, whose descendants are living to-day.

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ALGONKIAN WORDS IN AMERICAN ENGLISH: A STUDY IN THE CONTACT OF THE WHITE MAN AND THE INDIAN.

AN important aspect of the contact of the white man and the Indian, no less than an interesting and valuable branch of folk-lore, is concerned with the words which the aborigines of the New World have transmitted to the oral and the written speech of their conquerors and supplanters.

Their contributions to American English have not yet been determined with anything like an approach to accuracy. Enough is known, however, to justify the statement that the Indian element is much larger than is commonly believed to be the case.

The Algonkian alone, — one of the fifty-eight distinct linguistic stocks (many are of no vital importance in this matter) recognized to exist north of the Mexican boundary line, — the language of Pocahontas, King Philip, Pontiac, Tecumseh, Black Hawk, and other men and women famous during the earlier and later years of the nation's beginning (the eras of colonization and expansion), has furnished to our common English tongue a surprisingly large number of words so familiar and so much in evidence, both in ordinary conversation and in literature, that their Indian origin is often little suspected, if at all. Such for example are: *Chipmunk*, *hickory*, *hominy*, *moose*, *mugwump*, *pemmican*, *persimmon*, *pone*, *'possum*, *raccoon*, *skunk*, *squash*, *Tammany*, *terrapin*, *tomahawk*, *totem*, *woodchuck*, etc. Of these, *Tammany* and *mugwump* have of late years become almost as familiar to the English overseas as to us in America; and the same may be said of *caucus*, if that be Indian. *Totem*, by reason of its adoption in anthropology, has practically achieved world-citizenship in the language of science. In the local speech of New England, especially among the fishermen of its coasts and islands, many words of Algonkian origin, not familiar to the general public, are still preserved, and many more were once current, but have died out within the last one hundred years. A thorough-going study of all unpublished material in the nature of diaries, sermons, addresses, etc., of the colonial epoch would doubtless reveal many more words whose lease of life was but short.

The chief contributions, however, which the dialects of the widespread Algonkian stock have made to English speech in America are contained in the list following: —

WORDS OF ALGONKIAN ORIGIN IN AMERICAN ENGLISH.

1. *Apishamore*. A word used in the West for "a saddle-blanket made of buffalo-calf skins." The suggested derivation from French

empêchement is not to be entertained. In Ojibwa and related dialects *apishamon* signifies "anything to lie down upon," from a heap of ferns or fir-branches to a blanket or a bed, while the cognate words *apikweshimon* and *apishkamon* mean respectively, "a pillow" and "the piece of bark on which the paddler in a canoe kneels." The Standard Dictionary gives *apishamore* also the meaning of "bed."

2. *Asimína* (*Assimina*). A name for the North American papaw (*Asimina triloba*). This word, which has probably come into English from the *assiminier* of Louisianian and Canadian French, is derived ultimately, perhaps, from the Illinois language. According to Dr. J. H. Trumbull, the older and, etymologically, the more correct, form is *racemina*, representing an Illinois *rassimína*, in which *rassi* = "divided lengthwise in equal parts," while *min* is a characteristic Algonkian root for "seed, fruit, berry," etc. A derivation from *assin*, "stone," and *min*, "fruit," is hardly tenable.

3. *Assapán*. A name (almost solely a dictionary-term) for the flying-squirrel (*Sciuropterus volucella*). The form *assapanic* is also in the dictionaries. The word is derived from one of the southeastern dialects.

3a. *Babíche*. Thong of leather; thong made from skins of various animals, particularly eel-skin. Through Canadian French (in which the word is very old), probably from Old Micmac *ababich*, "string, cord," cognate with Ojibwa *asabâbis*, etc.

4. *Cántico* (*canticoy*). A word formerly much in use in the eastern part of the United States. Among the Dutch and early English colonists, between Massachusetts and Virginia, *cantico* (spelt in a variety of ways) signified: 1. Dancing-party. 2. Social gathering of a lively sort. 3. Jollification. The last signification is not yet extinct in American English. In the literature of the seventeenth century *cantico* was both noun and verb, and phrases like "to cut a *cantico*" were also employed. The word (as the Virginian *kantokan*, "dance," *kantikanti*, "dance and sing," the Lenâpé *gent'ke'n*, "to sing, dance, etc.," indicate) is derived from one of the southeastern Algonkian dialects. In the Delaware-Virginian linguistic material published in 1696 by Campanius, *chintikat* translates the "hallowed be" of the Lord's Prayer, and *chintika manetto* stands for "Holy Ghost." According to Dr. D. G. Brinton, the radical of *cantico* is *kan* = "to dance and sing at the same time." Misled by the resemblance of *cantico* to the Latin *cantare*, etc., some writers have erroneously claimed a classical derivation for this Indian word, which also appears as *cantica*.

5. *Cárcajou*. If this word, which has come into American English from French, is of Indian origin, it is probably of the same derivation as *quick-hatch* (from Cree *kikwâ'kes*, or the cognate word in

some closely related dialect), an old word in use in the Canadian Northwest to designate the wolverine (*Gulo luscus*). The meanings which *carcajou* has had are quite varied. From time to time the word has meant : 1. Wolverine ; 2, catamount ; 3, lynx ; 4, badger. Even in the eighteenth century the word seems to have been confused with *kinkajou* or *quincajou* and applied to the animal known by that name, the *Cercoleptes caudivolvulus*. In American English, as in Canadian French, *carcajou* means the wolverine or glutton, and certainly is not, as Bartlett states, "now appropriated to the American badger (*Meles Labradorica*)."

6. *Caribou*. This name of the American reindeer (*Tarandus*) has come into English from the French of Canada, and is generally considered to be of Algonkian origin. It has, however, the appearance of a French word corrupted by the Indians, and some have considered it, like the Micmac word for "horse," *tesibu* (= *des chevaux*), to be such. But its Micmac origin has recently been pointed out by Dr. A. S. Gatschet. In that Indian language "the caribou is called *xalibû* (in Quoddy, *megali'p*), from its habit of shovelling the snow with its fore legs, which is done to find the food (grass) covered by the snow." The Micmac *xalibû* *mulxadéget* signifies, "the caribou is scratching or shovelling." The word *caribou* is therefore a real Micmac term (with change of *l* to *r*) meaning "pawer, scratcher, (shoveler)."

7. *Cashaw* (*kershaw*). A sort of pumpkin, the so-called "crook-neck" squash. Derived, probably, from some Virginian dialect.

8. *Caucus*. This word, which Bartlett defined as "a private meeting of the leading politicians of a party, to agree upon the plans to be pursued in an approaching election," and Norton as "a meeting of partisans, congressional or otherwise, to decide upon the action to be taken by the party," has, of late years, with the legalizing of the *caucus* in Massachusetts, etc., and the divisions among the great political parties, taken on new and wider signification. The origin of the term is by no means clear (the derivation from "*calkers'* club" may, after all, be right). It is inserted in this list because the eminent Algonkian scholar, whom Skeat, the English lexicographer, follows, proposed an etymology from one of the southeastern Algonkian dialects. See further under *Cockarouse*.

9. *Chebacco*. Certain fishing-boats, used in the Newfoundland trade, were called, from *Chebacco*, the name of a place near Ipswich, Mass., where they were fitted out, "*chebacco*-boats." Through corruption, or by jesting alteration of the name, they were also known as "*tobacco*-boats."

10. *Chébog*. One of the names for the *menhaden* (*q. v.*). Probably from Narragansett.

11. *Chequet* or *chickwit*. According to Bartlett, "an Indian name of the *Labrus squeteague* or weak-fish, retained in parts of Connecticut and Rhode Island." Probably from the Narragansett or a closely related Algonkian dialect of Massachusetts.

12. *Chincapin*. This name of a species of chestnut (*Castanea pumila*) common in the South Atlantic States is also spelt *chinquapin*, *chinquopin*, *chinkapin*. Captain Smith gives the Virginian Indian name as *chechinkamin*, *chechinquamin*, which makes the word of southeastern Algonkian origin. The Virginian *chechinquamin* may be cognate with the Ojibwa word for "chestnut," *kitchijawemin*, literally "big angular fruit," — both contain the Algonkian root *min* = "seed, fruit," and the prefix "great." The "crappie" is known also as the "*chinkapin* perch."

13. *Chipmunk*. There can be no doubt of the Indian origin of this name of the striped ground squirrel (*Sciurus striatus*), of which many variants, *chipmonk*, *chipmuck*, etc., occur. It is derived from *atchitamo*, the word for "squirrel" in Ojibwa and some closely related dialects. The Ojibwa often nasalizes the final *o*, and analogy with *monkey*, together with the "chipping" of the animal, may account for the phonetic changes the word has undergone in passing into English. Long, in his vocabulary published in 1791, gives the Chippeway (Ojibwa) word for "squirrel" as *chetamon*, and by the middle of the present century, the word was current in the English of Canada in the form *chitmunk*, which clinches the etymology. The animal gets its Ojibwa name *atchitamo* (*atchit*, "head first," -*am* "mouth"), from its habit of descending trees "head-first." Longfellow has this idea a little turned in the passage in "Hiawatha:" —

Take the thanks of Hiawatha,
And the name which now he gives you ;
For hereafter and forever
Boys shall call you *Adjidaumo*,
Tail-in-air the boys shall call you.

Longfellow's *adjidaumo* is the Ojibwa *atchitamo(n)*, and the difference between "head-first" and "tail-in-air" would only trouble the Indian.

14. *Chógset*. This name current in parts of New England for the fish (*Ctenolabrus cæruleus*), known also as "blue perch," "cunner," "nibbler," etc., is derived from some eastern (probably Narragansett or Massachusetts) dialect.

15. *Cisco* (*sisco*). A name applied to certain species of fish found in the Great Lakes and adjoining waters: (1) The lake "moon-eye" (*Coregonus hoyi*); (2) the lake herring (*Coregonus artedii*). The word is probably derived from one of the Algonkian dialects of this region.

16. *Ciscolette*. A name of the lake herring. Apparently a deriva-

tive, with French diminutive suffix, from *Cisco* (*q. v.*), but rather a corruption of *siskowit* (*q. v.*).

17. *Cóckarouse*. This word, which is derived from the Virginian or some other southeastern Algonkian dialect, signified in the Indian language from which it was taken "a person of distinction, chief, elder," and passed early into the speech of the English colonists of Virginia, Maryland, etc., with somewhat similar meaning. In the seventeenth century, a "member of the Provincial Council" was called a *cockarouse* or *cockerouse*. The word seems to be a corruption of *cau-cau-wassough*, which according to Captain John Smith signified "elder" in the language of Virginia. In this word Dr. J. H. Trumbull sought the origin also of the familiar *caucus*. According to this view *cau-cau-wassough* (*cau cau asu*) would be "the active intransitive or verbal adjective form," signifying "one who advises, urges, encourages, pushes on; a promoter, a caucusser." Cognate with the Virginian word are the Abnaki *kakesoman*, "to encourage, incite, arouse, speak to," Ojibwa *gagansoman*, etc.

18. *Cohúsh* (*cohósh*). The name of several plants. Black *cohosh* is the black snake-root or bug-bane (*Cimicifuga racemosa*); blue *cohosh* is the *Caulophyllum thalictroides* or "squaw-root"; white *cohosh* is the *Actæa alba*. The word is generally thought to be Indian, and probably Algonkian.

19. *Dockmáckie*. The *Viburnum acerifolium*. Bartlett says, "Probably named by the Dutch, among whom the plant was used for external applications in tumors, etc., — a practice learned by them from the Indians." The word seems to correspond to the *dogekumak* said to have been smoked by the Delawares. The *-ie* may be a Dutch diminutive.

20. *Háckmatáck*. This name for the larch (*Larix Americana*), also, and more commonly known as *tamarack*, is generally thought to be derived from some of the Algonkian dialects of Canada or the New England States. Père Arnaud has, indeed, advanced a derivation from *ackmatuk* or *ackmestuk*, "wood for bows and arrows," but it is hard to trace this word in the dictionaries.

21. *Hickory*. The name of several species of walnut: Shell-bark or shag-bark *hickory* (*Carya alba*); small-fruited *hickory* (*Carya microcarpa*); white-heart *hickory*, or mocker-nut (*Carya tomentosa*); brown or broom *hickory*, or pig-nut (*Carya porcina*); white or swamp *hickory*, or bitter-nut (*Carya amara*). The word *hickory* is derived from one of the southeastern Algonkian dialects, probably Virginian. Captain John Smith described *paucohiccora*, a food in use among the Indians of Virginia, as "a preparation of pounded walnut meats with water," and other early writers give *phickery*, *pehickery*, etc., as the name of a species of walnut. The best view to take of the etymology of this

word is that of Mr. W. W. Tooker, who holds that *hickory* is a corruption of the "cluster words" represented by Captain Smith's *paw-cohiccora*, the *pohickery*, etc., of other early writers. After the hickory have been named the following: Hickory-borer (*Cyrtene picta*); hickory-eucalyptus (*E. punctata*); hickory-girdler (*Oncideres cingulatus*); hickory head (the ruddy duck); hickory-nut, hickory pine (*Pinus Balfouriana* and *P. pungens*); hickory-pole (party emblem); hickory shad (the gizzard shad); hickory shirt (a coarse cotton shirt); Old Hickory (General Andrew Jackson). The word *hickory* came also into use as an adjective in the sense of "tough, firm, unyielding," and, sarcastically, in the opposite sense.

22. *Hóminy*. Defined by Bartlett as "a food made of maize or Indian corn boiled, the maize being either coarsely ground or broken, or the kernels merely hulled." Now applied to several kinds of "breakfast food," of which corn is the basis. The word is derived from some southeastern Algonkian dialect, probably Virginian. Among the words cited by the early writers are Virginian *rokohamin*, "parched corn ground small," *ushuccohomen*, "to beat corn into meal;" Narragansett *tackhumminea*, "beat me parched meal," *aupicomine*, "parched corn." Dr. Trumbull thought that *hominy* (early spellings are *homini*, *homine*, *homony*, etc.) represented an Algonkian *h'minne*, "grain *par-excellence*" (maize), the idea of a particular sort of maize being a secondary thought of the English-speaking users of the term. But, as Mr. W. W. Tooker has pointed out, *hominy* is derived from the "cluster words" noted above, the chief radicals being *-ahäm*, "he beats or pounds," and *min*, "berry, fruit (maize)." The well-known place-name *Chickahominy* also contains these roots. In some parts of the South and West the phrase "hog and *hominy*" ("pork and corn") obtained considerable currency as a trite expression of the chief articles of diet. Beverley, in 1705, informs us that "the thin" of *hominy* "is what my Lord Bacon calls 'Cream of Maize.'" *Hominy* (or *homony* as he spelt it) itself he defined as "Indian corn soaked, broken in a mortar, husked, and then boiled in water over a gentle fire for ten or more hours to the consistency of Furmity." In the West "*hominy* grits" is not only hulled, but cracked into small bits like rice.

23. *Kennebunker*. A word of comparatively recent origin used to denote "the valise (for clothes) which Maine lumbermen take with them to the woods." Derived with the English suffix *-er* from *Kennebunk*, the name of a seaport and river in the State of Maine. *Kennebunk* signifies probably "place of the snake" *-unk*=locative *-uk*. The word is from one of the Maine Algonkian dialects.

24. *Killhag*. This name of a sort of wooden trap used by hunters in the Maine woods is probably a corruption of some Micmac or Passamaquoddy word.

25. *Kinnikinnick*. A mixture of tobacco with leaves and bark of sumac, red-willow (*bois-rouge*), etc., used by Indians, half-breeds, and early white settlers in the region of the Great Lakes and the Northwest. The name is also applied to various shrubs and plants whose leaves or bark were thus employed: Red osier (*Cornus stolonifera*); bear berry (*Arctostaphylos uva-ursi*); silky cornel (*Cornus sericea*); ground dogwood (*Cornus Canadensis*), etc. The word *kinnikinnick* (the variants are quite numerous, *killikinnick*, *k'nick-k'neck*, etc.) is derived from one of the dialects of the country about the Great Lakes, in all probability Ojibwa, and signifies "what is mixed, mixture" (Ojibwa *kinikinige*, "he mixes,"—the radical is *kinika*, "mixed, pell-mell"). Bartlett defines *kinnikinnick* as "a preparation of tobacco, sumac-leaves, and willow-twigs, two thirds tobacco and one of the latter, gathered when the leaves commence turning red," but wisely adds that "the preparation of *kinnikinnick* varies in different localities and with different tribes." Dr. Trumbull notes "a half dozen varieties of *kinnikinnick* in the Northwest,—all genuine."

26. *Kiskitômas*. A name for the walnut or hickory, formerly common in New Jersey, Long Island, etc. The French of Illinois called this nut *noyer tendre*, since it could be cracked by the teeth, a fact which suggests the etymology of the Indian word. The radical is seen in the Ojibwa *nin kishkibidon*, "I tear or rend with the teeth," Cree *kiskisikâteu*, "it is cut or gnawed," Abnaki *nese kous-kadâmen*, "I crack with the teeth." The chief root seems to be the Algonkian radical *kisk*, "to gnaw." The word is derived from one of the Algonkian dialects of the region southeast of the Great Lakes. By folk-etymology the word appears sometimes as *Kisky Thomas*. The usual form is "*kiskitomas* nut."

27. *Longe* or *lunge*. A common abbreviation of *muskelunge* (*maskalonge*) among English-speaking people in the region about the Great Lakes, especially the north shore of Lake Ontario (see *Mas-kinonge*). The Standard Dictionary gives the word also as "great lake trout."

28. *Mackinaw*. This word has at least three different meanings: 1. The heavy blanket, called also "*Mackinaw* blanket," from which the "blanket coats" of the West were made. They were formerly an important item in the trade of Mackinac (pronounced Mackinaw, after the French), the famous trading-post between Lakes Huron and Michigan. 2. A species of *bateau* or large flat-boat used by traders, etc., in this region and farther west,—also called "*Mackinac* boat." 3. A species of lake trout, also called "*Mackinac* trout." The place-name *Mackinac* (*Mackinaw*) would represent an Ojibwa (or closely related dialect) *makinâk* ("turtle"), but the word

is said to be really a shortened form of *Michilimakinâk*, a corruption of *mitchi makinâk* ("big turtle").

29. *Mánanósay* (*máninóse*). A name given in Maryland, etc., to the soft-shelled clam (*Mya arenaria*), known also as the "stem-clam." The word is derived from one of the southeastern Algonkian dialects, probably "Virginian." The form *mannynose* is also met with. The word seems to signify "the creature that digs."

30. *Mánilo* (*manitou*). This word, which has obtained a firm abiding-place in literature, has signified at various times: Spirit (good, bad, or indifferent); god (or devil) of the Indians; demon, guardian spirit, *genius loci*, fetish, etc. The spelling *manitou* is due to French influence. In the early writers the word has a variety of forms (*manitto*, *manitoa*, *manetto*, etc.). With some writers *the manitou* is "the Great Spirit," and "the evil *manitou*," means "the Devil." Not a few authorities consider that missionary influence reveals itself in such Indian expressions as *Kitchi manito* "the Great Spirit," etc. The word *manito* is derived from one of the eastern Algonkian dialects, — *manito* is a widespread word in this stock. In connection with the spelling *manitou*, it is worth while noting that Cuoq states that in the Nipissing, a dialect very closely related to Ojibwa, *manito* was formerly pronounced *manitou* (as in French).

31. *Máskinónge*. The name of a species of pike found in the Great Lakes and the waters in the region adjoining (*Esox estor*). The forms *mascalonge*, *muskelunge*, and the abbreviated '*lunge* are also quite common in parts of the country. The French of Canada has *masquinongé* or *maskinongé*, representing the Indian original of the word, the Ojibwa *mâskinonjē*, from *mâsk*, "ugly," and *kinonjē*, "fish." In the English of Canada, however, as the forms *mascalonge*, *muskelunge*, '*lunge*, indicate, the final *e* has become mute.

32. *Máycock*. A word still surviving in Virginia as the name of a species of squash or pumpkin. The earlier writers cite the word in various forms, *macock*, *macokos*, *macocqwer*, etc., and it is doubtless derived from some dialect of the Maryland-Virginia region. This word is evidently the same as the Virginian *mahawk* "gourd," and the Lenâpé *machgachk*, "pumpkin."

33. *Máy-pop*. A name current in the southern Atlantic States for the "apple" or fruit of the Passion-flower (*Passiflora incarnata*). According to Dr. J. H. Trumbull *may-pop* is a corruption of *maracaw* or *maracock*, — rendered "apple" by some of the early writers, — the name of a fruit known to the Algonkian Indians of the Maryland-Virginia region. Dr. Trumbull also believes (and this is more doubtful) that *maracaw*, through the Carib *mérécuya* (cited by Breton in 1665), represents the Tupi *mburucúia* ("the fruit of a vine"),

being one of the few South American words that can be traced into North America.

34. *Menhaden*. A sea-fish of the herring kind (*Alosa menhaden*), found along the coast from Maine to Maryland, and known by many other names (bony-fish, white fish, hard head, mossbunker, *pauhagen*, *poghagen*, *skippaug*, etc., according to Bartlett). In Massachusetts, Rhode Island, etc., the name *menhaden* is the more common one; in New York, mossbunker and *skippaug*; in other regions *pauhagen*, *paughaden*, *poghaden*, sometimes cut down to *poggie*, *poggy*, or *pog*. The word *menhaden* is derived from one of the Algonkian dialects of New England. The Narragansett *munna-whatteaûg* which signifies, according to Dr. J. H. Trumbull, "fertilizer or that which manures," indicates that this fish (and the Indians applied the same term to several other species) received its name from the fact of its being used as manure for cornfields.

35. *Méthy*. The name of a fish common in the waters of the Canadian Northwest, the burbot (*Lota maculosa*), the *loche* of Canadian French. In Cree proper this fish is called *mihyey*, in Wood-Cree *mithy* or *methy*, from which latter dialect the word is evidently derived. A Lake *Methy*, in the territory of Athabasca, is named from this fish.

36. *Móccasin*. The soft skin-shoe of the Indians of North America, — also spelt *moccason* (and, formerly, in other ways as well). The word is derived from one of the Eastern Algonkian dialects, the Virginian *mawhcason* or *mockasin*, New England *mohkisson*, *marcusisn*, being all (more or less miswritten by the early chroniclers) the same word as the Ojibwa *makisin*. After the *moccasin* have been named the following: Moccasin-flower (also called "Indian's shoe"), the "lady's slipper" (*Cypripedium*) or moccasin-plant, the moccasin fish (Maryland sun-fish), moccasin-snake (the water-moccasin, *Ancistrodon piscivorus*, and the upland moccasin, *A. atrofuscus*). In some parts of the Southern States *moccasined* = "intoxicated" was common as a slang term.

37. *Mócuck*. Defined by Bartlett as "a term applied to the box of birch-bark in which sugar is kept by the Chippeway [Ojibwa] Indians." The word belongs to the English of the maple-sugar region about the Great Lakes, Ontario, Michigan, etc. *Mocuck* or *mowkawk*, as it is sometimes written, is the Ojibwa *makak*, "a bag, box, or other like receptacle of birch-bark."

37a. *Móhawck*. From the reputation of the Mohawks, a branch of the Iroquoian stock in central New York and Canada and one of the famous "Five Nations," the colonists began to use the word in the sense of "fierce fellow," then "ruffian" ("tough," as the modern phrase has it). The word came thus to be applied to one of

the numerous band of ruffians who infested the streets of London in the latter part of the seventeenth and the beginning of the eighteenth century. Gay, *e. g.* asks —

Who has not heard the Scowrer's midnight fame?
Who has not trembled at the *Mohock's* name?

In this sense the word has usually been spelt *Mohock*. Like a number of other appellations of non-Algonkian peoples, *Mohawk* is a word of Algonkian origin. According to Horatio Hale (Iroq. Book of Rites, p. 173), *Mohawk* is derived from an Algonkian nickname *morwak* (or *morawwak*), which "is the third person plural, in the sixth transition of the Algonkin word *morwa*, which means 'to eat,' but which is only used of food that has life. Literally it means 'they eat them ;' but the force of the verb and of the pronominal inflection suffices to give the word, when used as an appellative, the meaning of 'those who eat men,' or, in other words, 'the cannibals.'" The radical is the same as that seen in Cree *mowew*, "he eats some animate object." From some Algonkian people (*e. g.* the Mohicans) the English learned thus to nickname this Iroquoian tribe

38. *Moonack*. A name applied in the Maryland-Virginian region to the woodchuck or ground-hog (*Arctomys monax*). The origin of the word is seen in the Lenâpé *monachgeu*, "ground-hog," literally "digger," from *monhan* (= Ojibwa *mona*), "to dig," — the radical *mona*, "to dig," is widespread among the Algonkian dialects. It is possible that the *monax* in the Linnæan name of this creature may also be derived from the same Indian word, and not be, as seems at first blush, the Latin adjective. *Moonack* is also the name of a mythic animal much feared by some Southern negroes.

39. *Moose*. The name of the largest of the deer kind in America (*Cervus alces*) ; a denizen of the forests of Canada, Maine, etc. The word is derived from one of the eastern Algonkian dialects (Virginian *moos*, Lenâpé *mōs*, Ojibwa *mons*, — Baraga notes that in Ojibwa the *n* is almost silent). The Indian name is said to signify "eater," in reference to the way in which the animal browses on twigs, leafage, etc. After *moose* have been named the following: Moose-bird (the Canada jay), moose-call, moose-horn, or moose-trumpet (bark-
"trumpet" used to imitate the note of the moose), moose-elm (the slippery elm), moose-fly (a large brown fly common in Maine), moose-wood (the striped maple, *Acer Pennsylvanica* ; also the leather-wood, *Dirca palustris*, and the hobble-bush or *Viburnum lantanoides*), moose-yard (the forest home and browsing place of the moose in winter).

40. *Moosemise*. A name current in certain parts of New England (Vermont) for the *Pyrola Americana* or "false wintergreen." The word seems to signify "moose shrub." In Ojibwa *monzomish* is

the name of the hobble-bush (*Viburnum lantanoides*) and means literally "moose (*monz*) bush (*-mish*).² In Canadian French the same shrub is called *bois d'original*.

41. *Mugwump*. This word, seemingly earlier in local use in parts of New England in the sense of "a person who makes great pretensions and whose character, ability, or resources are not equal to his pretensions," came into very general use in the Blaine-Cleveland presidential campaign of 1884. The term *mugwump* was applied to the independent Republicans who "bolted" the nomination of Mr. Blaine, with the connotation of "one who sets himself up to be better than his fellows, a Pharisee" (Norton). The *mugwumps*, however, turned out to be so numerous, so able, and so resourceful, that the term came to have something more than opprobrium in it. And since then they have been so important a factor in American politics that the partisan use of the word as a mere reproach has yielded to the permanent lodgment of the word in the dictionary in the sense of "an Independent," "one, who, feeling he can no longer support the policy of his party, leaves it temporarily or joins himself to the opposite party as a protest." As Dr. J. H. Trumbull was the first to point out, the word *mugwump* is of eastern Algonkian origin, being identical with *mukquomp*, which occurs several times in Eliot's Indian Bible (Gen. xxxvi. 40-43; Matth. vi. 21, etc.) as the rendering of "duke, lord, chief, high-captain, leader, great man." The radicals are probably *moqki* ("great") and *-omp* ("man"). From *mugwump* have been derived and employed in newspapers and political speech and literature: *mugwump* (verb), *mugwumpery*, *mugwumpian*, *mugwumpism*, etc.

42. *Mummychog* (*mummachog*). A name given in various regions of the North Atlantic coast of the United States to the barred killifish (*Fundulus pisculentus*). The word is derived from one of the eastern dialects, probably Narragansett (or Massachusetts). This word also appears in the decaudated form *mummy*.

43. *Muskeg*. Low, wet land; quagmire; bog, marsh, swamp (the *savane* of Canadian French). A term much in use in northern Ontario, the Canadian Northwest, and the adjacent regions of the United States. The word is derived from one of the Algonkian dialects of the Great Lakes, Ojibwa or Cree (Ojibwa *maskeg*, Cree *maskik*, "swamp, wet meadow"). The form *maskeg* is also sometimes employed.

44. *Musquash*. A name for the muskrat (*Fiber zibeticus*) common in Canada and portions of the Northern and Western United States. The word is derived from one of the eastern Algonkian dialects as indicated by the Virginian *muscassus*, *muscascus* reported by the early writers. The cognate Abnaki *muskwessu*, Ojibwa *miskwasi*,

"it is red," show the literal meaning of the word, the animal having been named from his reddish color. After this animal the *musquash* root (*Cicuta maculata*), a poisonous umbellifer, has been called. For *musquash* the Standard Dictionary cites also the decapitated form *squash*.

45. *Namaycush*. One of the names of the "lake trout" (*Salmo maycush*), called also "Mackinaw trout," "Great Lake trout," and *togue* (in Maine). The word, as the Cree *namekus*, Ojibwa *namegos* indicate, is derived from one of the Algonkian dialects of the Great Lakes. The Cree *namekus* is perhaps the origin of this word, since it appears to have arisen in the Canadian Northwest.

46. *Neeskóting*. A word in use on the southern coast of Massachusetts, according to Professor F. Starr, for spearing, or rather "gaffing" fish in shallow water at night with the aid of a lantern and a long pole with a hook at the end. In the Canadian French of the Maritime Provinces, *nigogue* is the name of a sort of "harpoon" used for taking fish by night with the aid of a fire or torch. *Neeskóting* seems to be *pêche à la nigogue*. With its English suffix dropped, the word *neeskot* is probably the Massachusetts equivalent of the Micmac *nigog*.

47. *Neshánnock*. A white-fleshed variety of potato, which has obtained its name from the region of Pennsylvania where it first became noteworthy. According to the Standard Dictionary this word is often corrupted into *meshanic*, which would be identical with the Delaware *meshanik*, and Ojibwa *misanik*, "black squirrel;" the word was probably derived from the former dialect.

48. *Nésquehónite*. A certain mineral. So named from the *Nesquehoning* valley in Pennsylvania.

49. *Netop*. A word once very commonly used in Massachusetts and some other parts of New England in the sense of "friend," and (later) "crony," "chum." In the Narragansett tongue, according to Dr. J. H. Trumbull, *netop* signified properly (it corresponded to the *nita* of Ojibwa) "a brother by adoption or affinity, a man of my family, my kinsman." In *netop*, *ne* is prefix = "my." The Virginian *netoppu* of Captain John Smith is the same word.

50. *Nócake*. The *nocake*, or parched corn meal of the New England Indians, was often a grateful addition to the food supply of the early English settlers, and the term is not yet extinct in Massachusetts. The word is derived from one of the Algonkian dialects of this region as the Massachusetts *nokhik*, "meal, flour, ground corn," and the Narragansett *nokchick*, "parched meal," indicate.

51. *Opóssum*. The well-known American marsupial (*Didelphys Virginiana*). The word is derived from some dialect of the Maryland-Virginia region, as is shown by the forms *aposton*, *opasson*, *opossom*,

etc., reported by the early writers. The Lenâpé *woapsu*, Cree *wâpisiw*, Ojibwa *wabisi* ("it is white"), are all cognate words and indicate that the animal has been named from its color marking. The name *opossum* has also been applied to certain Australian related animals and to fossil species. After the *opossum* have been named the following: Opossum-shrew (the agouti of the West Indies), opossum-mouse, opossum-shrimp, — a species carrying its eggs in a sac. From the opossum's habit of feigning death, when caught, has arisen the expressive phrase "to play 'possum," — the form "to 'possum" also occurs. In popular parlance the word is 'possum, not *opossum*.

51a. *Oquâssa*. See *Quasky*.

52. *Pappoose*. An Indian infant, a child. This word (the early writers have *papous*, *papoos*, *pappouse*) seems to be derived from some New England dialect. According to Dr. J. H. Trumbull, *pappoose* comes from the Massachusetts *papeisses*, a reduplicative from *peisses*, "infant child," the root *pe* signifying "small." After the *pappoose* has been named the *pappoose-root*, or blue cohosh (*Caulophyllum thalictroides*); also "*pappoose frame*," a term in use to designate certain Indian "cradles."

53. *Pauhâgen* (*paughaden*, *poghaden*). A name of the fish also known as *menhaden* (*Alosa menhaden*) in Maine, etc. The word is derived from one of the Algonkian dialects of this region. According to Dr. J. H. Trumbull: "The Abnaki (*i. e.* coast of Maine) name was *pookagan*, as Rasles wrote it, and the verb from which it is derived he translated by 'on engraisse la terre' [manure the land]." The name is also applied to a sort of mackerel-bait made of ground or chopped fish.

54. *Peag* (*peage*, *peak*). One of the names given to the Indian shell-money known also as *wampum*, *scarwan*, etc. According to Dr. Trumbull *peag* is not an independent word in any Algonkian language, but a sort of generic suffix used in such composites as the Massachusetts *wampompeag*, "white shell-beads, string beads," *suckompeag*, "black shell-beads, string money."

55. *Pecân*. The *pecan* nut is the fruit of a species of hickory or walnut (*Carya olivæformis*). The word is derived from one of the central or southeastern Algonkian dialects. The word *pakan*, which in Cree, Ojibwa, etc., signifies "nut, walnut," indicates the source of the term in that widespread root-word.

56. *Pékan*. A name of the "fisher" (*Martes Canadensis* or *Mustela Pennanti*). The Abnaki name is given by Rasles as *pékané*.

57. *Pémbina*. The high-bush cranberry (*Viburnum edule* or *opulus*). From Cree or Ojibwa, though Canadian French, perhaps. In Cree *nîpîmina* (from *nîpîy*, "water," *mina*, "berries") signifies "watery berries," according to Baraga and Lacombe. Some authori-

ties render it "summer-berry" as if the first component were *nibin* (*nipin*), "summer." The place-name *Pembina* is the same word.

58. *Pémnican* (*pemican*). A celebrated food of the Indians and voyageurs of the Northwest, "formed by pounding the choice parts of the meat very small, dried over a slow fire or in the frost, and put into bags made of the skin of the slain animal [buffalo], into which a portion of melted fat is then poured" (Bartlett). Another kind of *pemnican*, made chiefly from the bones, is known as "sweet *pemnican*." The word is derived from the Cree *pimikkân*, "a bag filled with grease and pounded meat," the chief radical being *pimīy*, "grease." The term *pemmican* is now applied also to foods of a somewhat similar character made from meat and fruits for long Arctic voyages, etc.

59. *Persimmon*. The fruit of the *Diospyros Virginiana*, a tree found in the United States south of latitude 42° N. Also the tree itself. The word, which is spelt in a variety of ways by the earlier writers, — *putchamin*, *putchimou*, *persimon*, *persimenas*, *pessimin*, etc., — is evidently derived from one of the southeastern dialects, probably Virginian (Captain Smith has *putchamin*).

60. *Pipsissewa*. A name of the "prince's pine" (*Chimaphila umbellata*), whose medical properties were learned by the whites from the Indians. Another plant of the same family is the "spotted *pipsissewa*" (*C. maculata*), also known as "spotted wintergreen."

61. *Pócosin* (*poquosin*). A term in use in Maryland, Virginia, and part of the Carolinas for "low lands, marshes, swamps," or "dismals," as the dialect of the country also styles them. The ways in which the word is spelt are many (*poquoson*, *percoarson*, *pocoson*, *po-cason*, etc.). According to Mr. W. W. Tooker, who has made a special study of the etymology of this word and its cognates, *poquosin* is derived from one of the Algonkian dialects of the region in question. The original form of the word was probably *poquoesin*, "at or near the opening out or the widening," cognate with Massachusetts *pohqui*, "to open out," Ojibwa *pâkissin*, "it is open."

62. *Pócan*. The "*poke-weed*" (*Phytolacca decandra*), also called "*pocan-bush*," pigeon-berry, etc. See *poke*.

63. *Pógy* (*poggie*). A northern New England name for the menhaden. Also the name of a small fishing-boat, and "*pogy-catcher*," a trap for menhaden fishing. Apparently corrupted from *poghaden*, *pauhagen* (q. v.).

64. *Podunk*. Defined by Bartlett as "a term applied to an imaginary place in burlesque writing or speaking." Probably a "made-up" Indian word.

65. *Poke*. The pigeon-berry (*Phytolacca decandra*), also called "*poke-weed*," "*poke-berry*," "*pocan-bush*," *pocan*, etc. Not named,

as some have supposed, after President Polk, but evidently from the same root as *puccoon* (*q. v.*). Still other names are Indian *poke*, *poke-root*, etc. After *poke* is named the "*poke* milkweed" (*Asclepias phytolaccoides*), also called "*poke*-leaved milkweed" and "*poke*-leaved silkweed."

66. *Pókelóken*. According to Bartlett: "An Indian word used by hunters and lumbermen in Maine and New Brunswick to denote a marshy place or stagnant pool extending into the land from a stream or lake." Professor Ganong derives a New Brunswick place-name *Popelogan*, which seems to be the same word, from the Maliseet *peceláýgan*, "a place for stopping." Mr. W. W. Tooker derives it from the same radical as *pocosin* (*q. v.*).

67. *Pone*. Defined by Bartlett as "bread made of the meal of Indian corn, with the addition of eggs and milk. A Southern term." From one of the southeastern Algonkian dialects. As the Virginian *appoans*, "bread," Abnaki *abon*, "cake," Lenâpé *achpoan*, "bread," Ojibwa *abwē* (*apwē*), "to roast, bake," indicate, the Indian word originally signified "something baked or roasted by putting it into the hot ashes." In many parts of the South "pone" is a synonym of "loaf."

68. *Póoquaw*. A Nantucket name for the round clam (hard clam), known in other parts of New England as *quahog* (*q. v.*). The word, *póoquaw*, as the earlier form *pequaoock* shows, is a corruption of the Indian word revealed in the Narragansett *poquaû hock*, Massachusetts *poquahoc*. The Indian term signifies literally "thick or tightly closed shell," from *poquaû*, "thick," *hock*, "that which covers."

69. *Poose-back*. Pickaback. It has been suggested that the first part of this word comes from *pappoose* (*q. v.*). The reference would be to the way in which Indian mothers often carry their young children.

70. *Pórgy* (*paugie*, *pogie*). According to Bartlett a name given in New York to a fish called in Rhode Island and eastern Connecticut *scup*, and in some other parts of New England *scuppaug* (*q. v.*). The *porgy* is the *Stenotornus argyrops*, of the *Sparus* family. *Porgy* (*pogie*, *paugie*, etc.) is a "reduction" of the Indian word seen in Narragansett *scuppaug*, Abnaki *scuppanog*. In *scup* we have a fore-end "reduction of the same name." The dictionaries assign to *porgy* the following meanings: 1. Braize (*Pagrus vulgaris*), scup, pinfish, and margate-fish. 2. Surf-fish of Pacific coast. 3. Angel-fish. 3. Toadfish and menhaden.

71. *Powwów*. At first *powwów* (*powow*, *powaw*, *powaw*, etc.) was used by the early chroniclers of New England to mean "the feasts, dances, and other public doings of the Red Man, preliminary to a grand hunt, a council, war-expedition, or the like" (Bartlett).

It also signified "a native priest, 'doctor,' shaman, 'medicine-man.'" In society and politics, *powwow* soon came to mean "any uproarious meeting, at which there is more noise than deliberation, more clamor than counsel" (Bartlett). The meaning of the word has since been extended to "talk, conference, consultation," etc. The term is both noun and verb. According to Dr. D. G. Brinton the original *powwow* (or priest) was "a dreamer," the word being cognate with Ojibwa *ba-wâna*, Cree *pa-wâmiw*, "to dream." In certain regions of the South *powwow* still signifies "to practise witchcraft," etc. Hence the term "*powwow* doctor."

72. *Puccoon*. The name of several plants, whose juice was used by the Indians for dyeing, staining, etc. The principal plants now called *puccoon* by speakers of English in the United States and Canada are: 1. The "blood-root" (*Sanguinaria Canadensis*); 2, the "yellow *puccoon*," or the "yellow-root" (*Hydrastis Canadensis*). The word *puccoon* (of which the early writers give many variants, *pocoons*, *pocoan*, *pocones*, *pocon*, *puccon*) is derived from some Algonkian dialect of the Maryland-Virginia region, as the *pocones*, "a red dye," of Captain John Smith, indicates. Red *puccoon* is blood-root; yellow *puccoon*, orange-root.

73. *Pung*. An old New England term for "a rude sort of sleigh, an oblong box made of boards and placed on runners; used for drawing loads on snow by horses" (Worcester); also a one-horse sleigh, cutter, or "jumper." Another description of the *pung* is "a sledge coarsely framed of split saplings, and surmounted with a large crockery crate." The "jumper" of the West is a sort of *pung*. The word *pung* is an abbreviation of an older term, *Tom pung*, which is in all probability a corruption of *toboggan* (*q. v.*).

74. *Quáhog* (*quahaug*). A New England name of the round or hard clam (*Venus mercenaria*). Probably a "reduction" of the Indian word seen in the Narragansett *poquâthock*. It is worth noting that the first part of this word has survived in Nantucket as *pooquaw* (*q. v.*), while elsewhere the last part seems to be retained as *quahog*. The word is also found in the form *cohog*.

75. *Quásky*. The blue-back trout (*Salmo oquassa*) or "Oquassa trout." The name is derived from Oquassa lake in the State of Maine, where this fish is found.

76. *Quíckhatch*. A name reported by Ellis as early as 1748 as being current in the Hudson's Bay Territory for the wolverine (*Gulo luscus*) and still in use in some parts of the Canadian Northwest. The word is a corruption of the Cree *kikwâ'kēs*, applied to the same animal. The other forms, *quickehatch*, *quecquchatch*, etc., confirm the etymology.

77. *Raccóon*. The name (commonly abbreviated to '*coon*') of the

Procyon lotor. In the works of the early writers about the Maryland-Virginia region the forms *aroughcun*, *arathcoon*, *arocoun*, *rahaughcun*, etc., are met with, indicating a derivation from some dialect of that part of the country. Captain Smith has *aroughcun* and *aroughcond*. From *'coon* has developed *coon*, a slang term for "negro," and the famous "*coon-song*" goes back to this twist of the word. From the *raccoon* have been named the following: Raccoon-dog (*Canis procyonoides*) of Japan and northern China, raccoon-fox, or *cacomixtli* of Mexico, raccoon-oyster (or *coon oyster*), raccoon-perch or yellow-perch.

78. *Róanóke*. A name in use among the early English colonists of Virginia for *peag* (*q. v.*) or *wampum* (*q. v.*). According to Mr. W. W. Tooker, the Virginian *rawranoke* and *rarenaw*, given as synonymous by the early writers, are not altogether identical in their etymology. The Virginian *rarenaw* ("white beads") is practically the same as the Narragansett *wauanaw*, "white shell," from *wau*, "white," and *anaw*, "shell." The word *rawranoke*, "white beads," of Captain John Smith, and the *roanoac*, *roenoke*, *roanoke*, of later writers, Mr. Tooker explains as *ro-ano-ac* (= *wau-anaw-ak*), "a white-shell-place." Evidently the name of the article in question and that of the place called after it became early confused in the speech of the white settlers.

79. *Róckahóminy*. An early word for *hominy*. Strachey gives as a Virginian word *rokohamin*, "parched corn ground small." This word Mr. W. W. Tooker explains as *rok-ahäm-min*, in which *min* = "corn," *rok* = the radical of *nocake* (*q. v.*), and *ahäm*, "coarse-pounded." See *hominy*.

79a. *Rockaway*. This name of sort of carriage seems to have been derived from *Rockaway*, a town in New Jersey, the appellation of which is of Algonkian origin.

80. *Sáchem*. An Indian chief or person of importance. Used also in the language of the Tammany Society and (later) in the ritual of the Improved Order of Red Men. The early writers cite *sachem* or *sachim* as a Narragansett or Massachusetts word. The New England Indian *sachim* is the same as the Lenâpé *sakima*, Micmac *sagamo*, Ojibwa *okima*, literally "the prominent," or "he who juts out."

81. *Sagákomi* (*sacacomí*). A certain smoking-mixture, or substitute for tobacco. Also the bear-berry bush (*Arctostaphylos uva-ursi*) the leaves and bark of which are used for such purposes. The word is not a corruption of the *sac-à-commis* of the *voyageurs* of the Canadian Northwest, but is derived from Ojibwa (or some closely related dialect) *sagakomin*, "smoking berry," — from *min*, "berry" and *sakao*, "to smoke, burn."

82. *Sagámite*. A sort of porridge, originally of boiled corn, — a

favorite dish of the Indians and early white settlers of Canada. The word was carried by the French into Louisiana, where it is still in use. The origin of the term is seen in the Ojibwa *kisagamite*, "the liquid is hot," of which the radical is *agami*, "liquid, soup."

83. *Ságamóre*. A word formerly much in use in New England, etc., in the sense of "Indian chief, great man." *Sagamore* (the *r* is later development) represents perhaps a Micmac (or allied dialect) *sagamo*, through French *sagamos*, *sagamo*. The same word as *sachem* (q. v.).

84. *Samp*. A New England name for a sort of maize-porridge. Roger Williams describes the *nasaump* of the Narragansetts as "a kind of meale porridge unparched; from this the English call their *samp*, which is Indian corn, beaten and boiled, and eaten hot or cold, with milke or butter, which are mercies beyond the natives' plaine water, and which is a dish exceedingly wholesome for the English bodies." The early writers cite a variety of forms of this word, *samp*, *sampe*, *saump*, *nasaump*, etc. The Virginian (in Strachey) *asa-pan*, "hasty pudding," Abnaki *ntsanban*, "corn soup" (*sagamite*) Lenâpé *sachsapan*, "soup," contain the same root *sâp* or *samp*.

85. *Sánnup*. An old New England word for a married male Indian, the term corresponding to *squaw* for a woman.

86. *Saskatóon*. The name, in the Canadian Northwest, for a species of berry and the bush upon which it grows. The word is of Blackfoot origin.

87. *Scup* (also *sciuppaug* and *scuppaug*). A name of the *Sparus* (*Stenotomus*) *argyrops*, a fish of the Atlantic coast waters of the United States, current in Rhode Island and other parts of the coast. *Scup* is apparently a reduction of the Indian name, — Narragansett *scuppaug*, Abnaki *scuppaug*. See *Porgy*.

88. *Sciuppernong*. A variety of grape (*Vitis muscadina* or *rotundifolia*) and the wine made from it. The word comes from the name of the Scuppernong lake and river in North Carolina, where this grape is indigenous. It is probably derived from one of the southeastern dialects.

89. *Séarwan* (*sewan*, *sewant*). A word for *wampum* (q. v.) or "Indian money," current in parts of New York and New England for two centuries; now probably extinct, except in literature. The word, of which the early writers record many variants, was taken up by the Dutch (the Dutch form *zeewant* owes its *z*, perhaps, to analogy with *zee*, "sea, ocean") of the region of Manhattan from the Indians of the country, and from them passed into English. *Seawwan*, as the Massachusetts *seahwhóun*, "scattered, loose," Lenâpé *sesehemen*, Ojibwa *saswe*, "to scatter about," indicate, seems properly to have designated originally "unstrung" or "loose" beads,

and afterwards to have become, like *wampum*, a general term. Dr. J. H. Trumbull remarks the fact that while "the English gave the name of white wampum and of strung white beads indiscriminately to *all* shell money, the Dutch called it all 'unstrung' or *zeewant*." He observes further that none of the three words *wampum*, *peag*, *sewant*, had in English their correct Indian signification.

90. *Sháganáp̄pi*. Thong; strips cut concentrically from the hide of the buffalo; rawhide strips. Out of this material were made the cord, rope, harness, etc., of the Northwest in the early days of white settlement. *Shaganappi* (the forms *shaggineppi*, *shaggunappy*, etc., are met with) is derived from the Cree *piságanâb̄iy*, identical with Ojibwa *bishaganab*, "cord leather thong"), which, according to Mr. Charles Mair, signifies, literally, "shred in a circle," with reference to the mode of cutting it.

91. *Siscowit*. This name, which has also the forms *siscowet*, *ciscotte*, *siscowet*, *siskowit*, etc., is applied both to a variety of the great lake trout, "Mackinaw trout" (*Salmo namaycush*), and to a lake herring (*sisco*), is by some writers referred to "an Ojibwa *siskawit*."

92. *Skunk*. The name of the *Mephitis mephitis*, an American animal of the weasel kind. The word is derived from one of the eastern dialects. The Abnaki *seganku*, cited by some as the origin of the term, is a nasalized form of the word seen in Lenâpé *sch'kâk*, Ojibwa *shikag*, Cree *sikâk*, and it is probably from one of the nasalized forms of this widespread term that *skunk* has been developed. After the *skunk* have been named the following: Skunk-bear, the wolverine, skunk-blackbird (the bob-o'-link), also called "skunk-bird," skunk-bill (the surf-scooter), skunk-cabbage or skunk-weed (*Symplocarpus fœtidus*), skunk-head or skunk-top, the pied duck (*Anas Labrador*) of the seacoast, — also the surf-scooter, skunk-porpoise (*Lagenorhynchus acutus*) from its color markings. Interesting are also *skunkery* and *skunk-farm*, applied to places where skunks are kept or raised for profit. As a derived meaning we have *skunk* in the sense of "a vile, mean, good-for-nothing, or low-down fellow," with a corresponding adjective *skunky* or *skunkish*. Also the verb "to *skunk*" (and nouns corresponding) in the senses: 1. To defeat utterly, without the other party scoring at all. 2. To get no votes in an election. 3. To leave without paying one's bills. The verb is used both actively and passively.

93. *Squântersquâsh* (*squontersquash*). One of the early names of the squash in New England. The old writers have *squonter squashes*, *isquonter squashes*, etc. All of these seem to have been derived from the word represented by Narragansett *askûtasquash*, Massachusetts *askootasquash*, which Roger Williams interprets "vine-apples, which the English from them call *squashes*," and Eliot, in his Bible, uses to translate "cucumbers."

94. *Squantum*. A word still in use in Nantucket and some other parts of New England in the sense of "a good time," "merry-making," "picnic party," also "a high old time." Bartlett says of this word "probably from Indian place-names [*Squantum*], as one in or near Quincy, Mass.," and the place-name *Squantum* is said to be derived from *Tisquantum* or *Tasquantum*, a Massachusetts Indian, generally known to the settlers about Plymouth as *Squantum* or *Squanto*. *Squantum* is also said to have been the term for the "evil spirit" of the Indians of Naumkeag, Massachusetts. In Osgood's "New England" (1883) we read (p. 61): "The *Squantum* is a peculiar institution of this island (Nantucket), being an informal picnic on the beach-sands, where the dinner is made of fish and other spoils of the sea."

95. *Squash*. This name of a well-known vegetable, of the genus *Cucurbita*, is derived from the language of the Indians, who cultivated it before the coming of the whites. The word is a "reduction" of *squontersquash*, representing Narragansett *askútasquash*, Massachusetts *askootasquash*, etc. According to Dr. J. H. Trumbull the latter part of this word is the plural of *asq*, "raw, green," the *squash* being so named by the New England Indians, because, as one of the early chroniclers remarks, "you may eat them green." *Askútasquash* would seem to signify, literally, "the green things that may be eaten raw." From the *squash* have been named: Squash-beetle (*Diabrotica vittata*), squash-borer (*Trochilium cucurbitæ*), squash-bug (*Anasa tristis*), squash-gourd, squash-melon, squash-vine, etc. Varieties of *squash* are distinguished as summer-squash, winter-squash, Hubbard squash, crook-neck squash, etc.

96. *Squash*. Bartlett, under this head, says, "A skunk; stinkard, formerly so called," and cites from Morse's *Geography*, "Skunk . . . found in all the States. Another stinkard called the *squash* is said by Buffon to be found in some of the Southern States." He remarks further that "Webster, on the authority of Goldsmith, says it is an animal allied to the weasel." The Standard Dictionary gives *squash* as a variant of *musquash*, "muskrat."

97. *Squaw*. An Indian woman. From one of the eastern dialects. Massachusetts *squa*, Narragansett *squaw*, of the early writers, are cognate with Lenâpé *okwe*, Ojibwa *ekwa*, Cree *iskweew*, etc. After the *squaw* have been named: Squaw-berry, the partridge-berry (*Mitchella repens*) and the "squaw-huckleberry" (*Vaccinium stamineum*); squaw-bush, in various parts of the country, the *Cornus stolonifera*, *C. sericea*, and *C. Canadensis*; squaw-carpet (in California, the *Ceanothus prostratus*); squaw-fish, of the Northwest; squaw-flower (in Vermont the *trillium erectum*, also called squaw-root), squaw-man (an Indian man who does woman's work, an effeminate;

a white man married to an Indian woman and living with her people); squaw-mint, American pennyroyal (*Hedeoma pulegoides*); old squaw, the long-tailed duck (*Clangula hiemalis*); squaw-root, in various parts of the country the *Trillium erectum*, the black and the blue cohosh, the *Caulophyllum thalictroides* (also called "pappoose root"), the *Conapholis Americana*; squaw-vine (a New England name for the "partridge-berry), squaw-weed, the *Erigeron Philadelphicum* and the *senecio aureus*.

98. *Squetéague*. A sea-fish (*Labrus squeteague*) of the waters of Long Island, etc., known also as "weak-fish." The forms *squetee* and *squit* are also found. The word is from the language of the Narragansett Indians.

99. *Succotash*. The name of a favorite New England dish of "green Indian corn and beans boiled together." Both dish and name are of Indian origin, as Narragansett *n'sickquatash* (cognate with Abnaki *mesikoota*, Ojibwa *nisakosi*, "ear of corn"), defined as "green corn boiled whole," indicates. The forms *suckatash*, *succatash*, are also found.

100. *Suppaw* (*suppaw*). According to Bartlett, "a name in common use in New England, New York, and other Northern States, for boiled Indian meal." The word also means "hasty pudding," "mush," corn-meal boiled and eaten with milk, etc. The word was used likewise by the early Dutch settlers of New York. *Suppaw* (of which the early writers record various spellings, *sepaun*, *sepon*, *supaen*) is derived from one of the New England dialects, Massachusetts or Narragansett *saupaun*, "softened by water," from the same Algonkian radical as the nasalized *samp* (*q. v.*). Joel Barlow, in his poem on "Hasty Pudding," thus apostrophizes *suppaw*: —

E'en in my native regions how I blush
To hear the Pennsylvanians call thee mush!
On Hudson's banks while men of Belgic spawn
Insult and eat thee by the name *suppaw*.

The word has passed into Canadian French in the form *soupâne*.

101. *Tamarack*. This word, which is applied to the American larch (*Larix Americana*), known also as *hackmatack* (*q. v.*), and to the *Pinus Murrayana*, or "tamarack pine," of the Pacific coast, is generally considered a word of Indian (and probably Algonkian) origin. But perhaps *tamarack*, *hackmatack*, and *tacamahac* are all corruptions of one and the same word, — but this is doubtful, since *tacamahac* seems to be a South American word.

102. *Tammany*. The popular name of the chief Democratic organization of New York, whose political activities have made the word familiar throughout the civilized world, known also as "Tammany Hall." The "Society of Tammany, or Columbian Order,"

formed soon after the first inauguration of Washington (1789), had its origin in a popular movement (anti-Federalist, Democrat) against the alleged aristocratic tendencies revealed in the foundation of the "Society of the Cincinnati." It started as (and is now, nominally) a charitable and social organization with a "Grand Sachem" and thirteen "Sachems," typifying the President and the thirteen original States of the Union, and had its "wigwam" (of which "*Tammany* Hall" in New York city is now the survival) in the various towns and cities. The society took its name from *Tamenend* (corrupted to *Tamendy*, *Tamany*, *Tammany*), a noted Delaware or Lenâpé chief in the time of William Penn, whom the members "canonized as the patron saint of the young Republic" (Norton), as the soldiers of the Revolution had already done. Another record of this "canonization" exists in *St. Tammany*, the name of one of the fifty-nine parishes of the State of Louisiana. The society soon became political, and the New York "wigwam" (*Tammany* Hall) famous in the politics of the city, State, and Union. *Tamenend* (which survives also as a place-name in Pennsylvania) is said to mean "affable," in allusion to the character of this famous Indian chief.

103. *Tautóg* (*tautaug*). A name of a fish (*Tautoga americana*) of the waters of Rhode Island and other parts of the Atlantic coast, known also as "black-fish." The word is derived from one of the Algonkian dialects of New England. It is the plural of a Narragansett *taut*, applied to this fish. The form *tetaug* also occurs.

104. *Táwkee* (*tawkie*). A name formerly much in use in New Jersey and parts of Pennsylvania for the "golden club" (*Orontium aquaticum*) and the "Virginia wake-robin" (*Pentandria Virginica*). The word (of which many variants, *tawkim*, *tawko*, *tuckah*, etc., occur in the early writers) seems to have been first adopted by the Swedish settlers of this region. The origin of *tawkee* is seen in the Lenâpé *p'tukwi* or *p'tukqueu*, "a round mass," cognate with Cree "*pittik-wow*," "round, globular."

105. *Térrapin*. The name of various sea-tortoises or turtles of the waters of the South Atlantic coast of the United States. The word is derived from one of the southeastern Algonkian dialects, as indicated by the Virginian *torope*, "little turtle," Lenâpé *tulpa*, *turpa*, "tortoise," Abnaki *toarebe*, "tortoise," — the *toonuppasog* of the Eliot Bible (Lev. xi. 29) is cognate. In the early writers the forms *tarapin*, *terrapene*, *terebin*, etc., occur, while the negroes of the South have adopted the word as *tarrypin*. Our word *terrapin* is from a diminutive, as Whitaker, who wrote in 1623, unconsciously recorded, when he spoke of "the *torope*, or little turtle."

106. *Tobóggan*. A sort of sledge the use of which, with the name, has come to the whites from the Algonkian Indians of north-

eastern America. Defined by Bartlett as: "A sleigh or sledge, used in Canada and by the Hudson's Bay Company, made of thin boards ten or twelve feet long and from twelve to fifteen inches broad; these are cut thin at one end, about three feet of which is bent over, lashed and covered with rawhide to keep it in place." These large *toboggans* are drawn over the snow by dogs. There is another sort, the use of which as a winter sport has become widespread in Canada and the Northern States. These Bartlett thus describes: "Smaller ones, from five to eight feet in length, are also used in Canada for sliding down hill over the snow." The word is probably derived from the Micmac *tubagun*, or *tabagan*, of which the Western Algonkian cognates are Ojibwa *odāban*, or *odābanak*, Cree *otobanask*, etc., all words applied originally to the smaller sort of *toboggan*. Since *tobogganing* has come so much into favor as a winter sport, *toboggan-clubs* with their *toboggan-slides* (artificial hills) exist over all suitable regions of Canada and the United States, while the *tobogganist* in his quaint costume, smacking of the *voyageur* and the Indian, is a common figure at social events of the winter season. The rapidity of the descent on the *toboggan-slide* has furnished newspaper-English and colloquial speech with some figures which, if not very edifying, are at least emphatic. Within the last few years the sport known as "water-*tobogganing*," the invention of which is said to be due to the ingenuity of Paul Boynton, the swimmer, has become quite a summer fad in Boston and other cities, of the East especially. From the *toboggan* have been named: *Toboggan-cap* (the toque), *toboggan-chute*, *toboggan-shoot*, *toboggan-slide*; the term is also applied to a "switch-back." In use also are the derivations, "to *toboggan*," "*tobogganer*, *tobogganist*," etc.

107. *Togue*. A Maine name for the fish known also as *namaycush* (*q. v.*). The form *toag* is also in use. The spelling *togue* would seem to indicate derivation through Canadian French from Micmac or Passamaquoddy.

108. *Tómahawk*. An Indian axe or hatchet. This word, of which many variants, *tomhog*, *tomahack*, *tommyhawk*, etc., occur in the early writers, is derived from one of the Algonkian dialects of Virginia or New England, probably the former. The Virginian *tamahac* (*tamahack*, *tamohak*) is cognate with the Lenâpé *tamahicun*, Massachusetts *tomhegan*, Abnaki *temahigan*, Micmac *tomchagan*, etc., and the suffix *-egan*, *-higan*, *-hican*, *-gan*, of these words shows that the Indian word is a derivative, with the instrumental suffix *-(hi)kan*, from the Algonkian radical *tam*, "to strike, to kill by striking." The *tomahawk* is, therefore, by etymology, "the striking instrument." This etymology is borne out by the cognate Cree *otâmahawew*, "he strikes him down, knocks him on the head," and the

corresponding words in Ojibwa, etc. Thus the expression "he knocked him on the head with a *tomahawk*" is really tautological. The verb "to *tomahawk*" is also in use, likewise the phrases "to bury the *tomahawk*," "to dig up the *tomahawk*," though less common than "to bury the hatchet," etc. There is also a pipe-*tomahawk*, much in vogue with the early traders to the west.

109. *Tom Pung*. This older form of *pung* (q. v.) is said to be a corruption, by folk-etymology, from *toboggan* (q. v.).

110. *Tótem*. This word, which no longer has only the simple meanings, — "tribe, clan, sacred animal, tutelary creature or object, family crest, coat-of-arms," etc., — once assigned it in the dictionaries, has become more and more complicated in significance as the theories of "totemism" have increased and multiplied. Indeed, in "Man" for 1901 Professor A. C. Haddon protests against the misuse of the term (every animal or every plant cult is not totemism) and proposes to restrict the word to "practices and beliefs which are undoubtedly similar to those of the Ojibway cult." "Chambers's Encyclopedia" (1891) defines *totem* as "a natural object, not an individual, but one of a class, taken by a tribe, a family, or a single person, and treated with superstitious respect as an outward symbol of an existing intimate unseen relation." Mr. E. S. Hartland ("Science of Fairy Tales," p. 27) writes: "Tribes in the stage of thought here described hold themselves to be actually descended from material objects often the most diverse from human form. . . . Such mythic ancestors are worshipped as divine. This superstition is called *totemism*, and the mythic ancestor is known as the *totem*." The Standard Dictionary, following Trumbull, states that *totem* is from *wu tohtimoin*, a Massachusetts Indian word. But the word was popularized through John Long's "Voyages and Travels" (London, 1791), where it appears as *totaim*, and the term *totaimism* seems to have been coined by him. Long, who was well acquainted, as trader and interpreter, with the Ojibwa (Chippeway) language, undoubtedly took *totaim* from that tongue, in which *ododemán*, or *ototeman*, signifies what particularly belongs to one "tribe, village, family, relations, escutcheon, crest, tutelary animal," etc. The word should properly have been *otem*, not *totem*, if Algonkian rules had been followed. From *totem* we have the derivatives *totemic*, *totemism*, *totemistic*, *totemist*, *totemy*, etc. Also the phrases and words: totem animal, totem clan, totem-pole, totem-post, totem stage, etc.

111. *Túckahoe*. The name of several vegetable substances used for food by the Indians of the southern and middle Atlantic States, — the "Virginia wake-robin" (*Arum Virginicum*), the "golden club" (*Orontium aquaticum*), etc. The name is also applied to a sort of fungus called also "Virginia truffle," "Indian bread," "Indian loaf,"

— various species of *Pachyma*, *Lychoyperdon*, etc. The Indian word seems to have had a generic meaning and to have been applied to a variety of bulbous roots. The origin of *tuckahoe* is seen in the Lenâpé *p'tuckqueu*, "something round, rounded." See *tawkee*, which is practically the same word. A secondary meaning of *tuckahoe* is "an inhabitant of Lower Virginia," and another, "the poor land in that portion of the State" (Bartlett).

112. *Tuckernuck*. In some parts of southeastern Massachusetts, etc., this word was used in the sense of "picnic." It is also the name of an island off Nantucket. Perhaps a case of transference.

113. *Tûladi*. A species of fish (*Salmo ferox*) found in the waters of the eastern portion of the Province of Quebec. It is said by some that this fish received its name from the fact of its spawning in the *Touladi* (*Tuladi*), a river flowing into Lake Temiscouata. But the river, more likely, has taken its name from the fish. The word has come into English through Canadian French (*touladi*) from one of the eastern Algonkian dialects.

114. *Tûlibee* (*tullibee*). A species of whitefish (*Coregonus tulibee* or *Argyrosomus tullibee*) of the Great Lakes and the waters of the Canadian Northwest, known also as the "mongrel whitefish." The word is derived from the Cree-Ojibwa *otonabi*, literally "water mouth," with change of *n* to *l* as in certain dialects.

115. *Wabash*. The term *wabashed* ("cheated") from the river-name *Wabash* (= "dirty white") was once much used in the West.

116. *Wâmmikin*. Defined by Bartlett as "a raft of square timber or long logs, on which is built a comfortable shanty, with cooking and sleeping facilities, used by lumbermen in Maine." The word is probably derived from some Passamaquoddy or Micmac term.

117. *Wâmpum*. The shell-money of the Indians of the Atlantic coast region, thence of Indians in general; a shell-string used as ornament and for the purpose of historical record (called also a "*wampum* belt"). The word is derived from one of the Algonkian dialects of New England, — probably from a "reduction" of the Narragansett *wompompeag*, "white string of shell beads." The radical *wamp* is the Algonkian *wâb* (*wâp*) "white," appearing in some eastern dialects. From *wampum* are named: Wampum-belt, wampum-snake (the horn snake). See *peag*, *roanoke*, *seawan*.

118. *Wânanîsh* (*ouananiche*). A species of salmon (*Salmo salar ouananiche*) found in Lake St. John, the Saguenay River, etc., in northern Quebec. In English the word has been spelt in a score of ways from *ouananiche* to *winninish*, and in as many ways in Canadian French. The word *wananish* comes into American English through Canadian French from the dialect of the Montagnais Indians of the region in question. It is said to be a diminutive of

wanans ("salmon"), — the word *wananish* would then signify "little salmon." According to Mr. E. T. Chambers (Tr. & Proc. Roy. Soc. Can. 1896), who has made a special study of this word, the oldest form, as revealed by the records of the Canadian missionaries, is *ouananiche*.

119. *Wángan*. A word used in the lumber regions of Maine. Bartlett says, "A boat used chiefly by lumbermen for carrying provisions, tools, etc." The Standard Dictionary defines another word, *wangun*, as "a place for storing clothing, shoes, tobacco, etc., in a lumber camp." The word is derived from one of the Algonkian dialects of Maine. There is also the derivative phrase, "running the *wangan*." The form *wangun* also occurs. A sort of "ark" or house-boat of the West is known as *wannigan*.

119a. *Wánkápin*. A name of the "water *chinkápin*," also called *yoncopin*. See *chincápin*.

120. *Wápatoo* (*wapato*). A bulbous root (*Sagittaria variabilis*) used for food by the Indians of the West. The word is derived from the Cree or Ojibwa (Ojibwa *wapato*, Cree *wâpatow*, "a sort of white mushroom used for medicinal and other purposes; a white bulbous root"), probably the former. This Algonkian word has reached the shores of the Pacific, where it appears in the *wappatoo* ("potato") of the Chinook Jargon and in *Wapatoo*, the name of an island off the coast of the State of Washington.

121. *Wápití*. The elk or stag of Canada (*Cervus Canadensis*). This word is probably derived from the Cree *wâpitíw*, "dirty white, grayish," in allusion to the color of the animal.

122. *Wátap*. The roots of the pine, spruce, tamarack, etc., used to sew birch bark for canoes, etc. Probably through Canadian French from Ojibwa *watap*, "root of the tamarack."

123. *Waurégan*. A word which, according to Bartlett, was in the last quarter of the nineteenth century "still local in and about Norwich, Conn.," in the sense of "fine, showy." It appears frequently in the earlier literature of New England. It is best known from the epitaph (by Dr. Elisha Tracy) on the tombstone of Uncas, the Mohegan Indian, in the burying-ground at Norwich:—

For courage bold, for things *wauregan*,
He was the glory of Mohegan.

The word is derived from the Mohican (Mohegan) *wauregan* (Massachusetts *wunnegen*), "good, fine, pleasant, delightful," the radical being the Algonkian *wan* (*wun*, *war*, etc.), "good, beautiful." As a place-name it appears in *Wauregan*, Conn.

124. *Wávy* (*wavey*). A species of wild goose (*Chen hyperboreus*). The word, which originated in the Canadian Northwest, is derived

from the Cree *wewe*, probably through Canadian French. The "blue *wavy* is another species of goose."

125. *Wéjack* (*woodchuck*). One of the names of the *pekan* (q. v.) or "fisher." See *woodchuck*.

126. *Wéndigo* (*windigo*). A monster, a cannibal-giant of Indian story, an Indian turned cannibal. A word still in use in northern and northwestern Canada, and the literature of that region. From Ojibwa and Cree *windigo*, "a fabulous giant."

127. *Wérowance*. A name among the Virginia-Maryland Indians for a chief or head-chief, which obtained currency with the white settlers of that region and is still known to literature. The Indian word was spelt *wiroans* by some of the early writers.

128. *Whiskey-Jack*. A name in western Canada and parts of the United States for the blue jay (*Garrulus cristatus*). The word is a corruption, by folk-etymology, as the form *Whiskey-John* also in use indicates, from *wisketjân*, the Cree name of the jay.

129. *Wicopy* (*wickopy*). A New England name of the "leatherwood" (*Dirca palustris*), also called moose-wood. The name "leatherwood" seems to have been given it from the strength and toughness of its bark, which can be made into long strips, which may be used for ropes after the Indian fashion. But the name *wicopy* does not properly belong to the "leatherwood," but to the basswood of Canada, the "whitewood" (*Tilia Americana*) of the eastern United States. Lenâpé *wikbi*, Abnaki *wigbi*, signify the stringy bark of the basswood; the basswood itself is called in Ojibwa *wikop* (or *wekopimish* (-*mish* = "tree"), which properly signifies the "inner bark" of the basswood, — the radical *kop* = "inner bark."

130. *Wigwam*. An Indian hut, cabin. This word is derived from one of the eastern Algonkian dialects, possibly Massachusetts, or perhaps Virginia. The Massachusetts *wekwoom*, like the cognate Lenâpé *wik'wam*, Micmac *wigwom*, Ojibwa *wikiwam*, "house, dwelling-place," comes from the widespread Algonkian root *wik*, "to dwell, to abide." Of recent years a *wigwam* shoe has appeared on the market. The use of *wigwam* as the meeting-place of certain secret societies is noted under *Tammany* (q. v.). In Colorado *wigwam* appears as a place-name. There is also in the market a "wigwam" shoe.

131. *Wigwâssing* (*wecquashing*). A term not yet extinct on the New England seacoast. According to the authority cited by Bartlett, the word seems to have originated thus: "The Indians, when they go in a canoe with a torch to catch eels in the night, call it *wecquash*, or, Anglicized, *wecquashing*." Among the exhibits of the U. S. National Museum at the Berlin International Fisheries Exhibition, in 1880, were boat-lanterns from southeastern New England, described

as "used in bow of boat in *weequashing*, or spearing eels by night," lanterns and torches "for *weequashing*, or fire-fishing for eels, herring," etc., and "birch bark used for torchlight fishing by the Passamaquoddy Indians of Maine." The word *weequashing*, or *wigwassing*, would seem to be derived, with the English suffix *-ing* (compare the word *neeskotting* discussed above), from *wigwas*, a widespread Algonkian (Ojibwa, Cree, Micmac, Passamaquoddy, etc.) term for "birch bark," the immediate source of the word being Passamaquoddy or Micmac. The "birch bark" used in torchlight-fishing has evidently given rise to the name.

132. *Woodchuck*. One of the names of the "ground-hog" (*Arctomys monax*). At first the term seems to have been applied to the *pekan* or "fisher" (*Martes canadensis*), which is the animal specified by the Indian word, and was afterwards transferred to the "ground-hog." The word, which has been spelt in a variety of ways (*woodschock*, *woodshaw*, etc.), is derived from the Ojibwa *otchig* (*odjik*), cognate with Cree *otchék* ("fisher," *pekan*), and has been confused perhaps with *wajashk*, the Ojibwa word for "muskrat." The present form of the word *woodchuck* (as if from "wood" and "chuck"), owes something to folk-etymology.

This list of Algonkian words which have passed into the English of America contains many words, as has been said before, that belong as much to the English of England as they do to that of the New World. Already in 1861 a writer in "Blackwood's Magazine" could say that "*wigwam*, *squaw*, *moccasin*, *tomahawk*, *wampum*, *pemmican*, etc., — all applied to articles of the Red Man's invention, — have become so familiar to us, thanks to the novelist and the traveller, that they may be considered to belong almost as much to our own as to the American vocabulary." (Vol. lxxxix. p. 423.)

The 1882 edition of Skeat's "Etymological Dictionary" recognized the following words of Algonkian origin: *Hickory*, *hominny*, *moccasin*, *moose*, *opossum*, *raccoon*, *skunk*, *squaw*, *tomahawk*, *wampum*, *wigwam*. The second volume of the "Principles of English Etymology," published in 1891, added: *Caucus*, *manito*, *musquash*, *papoose*, *sachem*, *toboggan*, and *totem*, but, for some unexplained reason, omitted *hickory*.

The list here presented does not at all claim to be perfect, but is intended as a study in "The World's Debt to the Red Man," an effort to indicate how much we of the intrusive race really owe to the aborigines of the New World.

Alexander F. Chamberlain.

INCANTATIONS AND POPULAR HEALING IN MARYLAND AND PENNSYLVANIA.¹

LAST autumn I had the opportunity of making personal observations amongst the people living in the mountain valleys of western Maryland and Pennsylvania, and especially as to their ways of affording relief in many bodily ailments. It is most interesting to see the entire faith of the country patients in their sometimes called witch doctors, and the quiet acquiescence of some of the town folks in these practices. In Pennsylvania the practice is called "powwow;" in Maryland it is spoken of as "trying for it," and there is no doubt that the Maryland incantations are borrowed from the German; indeed, positive proof of this is found in South Mountain, the home of magic (of this species) in Maryland. One instance that came under my personal observation of the powwow was of a respectable and trusted workman, a foreman of a gang of ten or twelve men. He lives in a nice, clean little mountain home, and is a well-to-do man. Last autumn he got a cinder in his eye, which became very much inflamed and troublesome. The gentleman whose duty it was to inspect his work noticed its condition, and said, "Jim, I think you'd better see a doctor about that eye." Jim replied, "I don't want to see no doctor, but if I can get two days off, I'll go across the mountain, and get my eye powwowed; that's better than any doctor." The desired permission was given, and Jim set off on his two days' tramp across the mountain. He returned on time, and the eye was soon all right. He would tell nothing of the treatment, and the most that could be had from him was "she said words."

These mountain people, wherever I have met them along the Atlantic slope, are the same. They will talk to you all day about your affairs, but in an inoffensive way; of their own they are exceedingly reticent. They are sensitive, and above all things afraid of ridicule. Whenever it has been possible, I have gone amongst them, finding them a most interesting study, a strange mixture of contradictory characteristics. I have generally found that they will talk to me, and after some lengthy and embarrassing pauses or rather gaps in the conversation in the early part of the visit, I would often receive many confidences before leaving. I think the key to this has been that they saw I was genuinely sorry for them, and so I am, for the women especially. Their patchwork is their sole indulgence. I was so fortunate as to obtain from a most accomplished weaver of quilt pieces and spells much information upon "trying for it" and some of her "words." She was a gentle,

¹ Paper read before the Maryland Folk-Lore Society.

quiet-spoken woman, living in her own thick-walled stone house, very comfortably surrounded, and supplied by all that was yielded from a well-cared-for place of several acres. She practised her faith, and to her it was truly a faith.

I asked her if she made any effort to place her will in submission and supplication when she "tried for it." She looked at me in surprise, and said very seriously, "If I did n't do that, I could n't cure. That 's the way I do it." She then complained, almost to tears, that "some people thought she did it in other ways, and said she was a witch, and nothing hurt her as bad as that." She had perfect faith in her powers and her formulas, and told me instance after instance where she had "tried for it," and accomplished the cure. A few typical ones I will give you. "Mostly her cases were for liver-growded children." I asked her to tell me the meaning of this term. She explained, "when they are cross and peaky, and don't grow, just cry all the time." "A wheal in the eye" was another, as in the powwowed eye in Pennsylvania; also all kinds of hemorrhage. "Botts in horses," I asked. "Oh, yes, often cured them and burns and cuts of all kinds." She could always blow the fire out. The practice of treating burns by words, blowing, and movements of the hands, is very general in the mountains, and I have always been able to trace it to German origin.

Not long since a visitor in a house where I was staying was very anxious "to try for it" on an inmate of the house, who had been badly burned, but in this case the family physician had forestalled him. Words often used are these:—

"Clear out, brand, but never in. Be thou cold or hot, thou must cease to burn. May God guard thy blood, thy flesh, thy marrow, and thy bones, and every artery, great and small. They all shall be guarded and protected in the name of the Father, the Son, and the Holy Ghost."

Erysipelas can be cured by taking a red hot brand from the fire, and passing it three times over the person's face, saying the words. This ordeal by fire was not fancied by some of the patients, so my witch told me; she sometimes put coals on a shovel, and waved it over the face, saying, —

"Three holy men went out walking,
They did bless the heat and the burning,
They blessed that it might not increase,
They blessed that it might quickly cease,
And guard against inflammation and mortification
In the name of the Father, the Son, and the Holy Ghost."

My witch was especially proud of her ability to stop hemorrhages, and here comes in the absent treatment. She said it was not neces-

sary for her to see the patients ; they might be far away. Only the first name must be known and pronounced exactly, also the side of the body from which the blood came, the right or left side ; this was essential. "She always stopped it." Not long before I talked with her, she had been called between midnight and morning to go to a young man some miles away, who was bleeding severely. He had had a number of teeth extracted, and when the messenger left was "pretty near dead ;" nothing stopped the blood. She asked for the necessary information (his name, and which side of the mouth was bleeding), then told the messenger to go back, — she would "try for it." When he reached home, the bleeding had stopped, and when she inquired the time of relief, found it was just after she had said her words. Two formulas for stopping bleeding are : —

On Christ's grave grows three roses ;
The first is kind,
The second is valued among rulers,
The third stops blood.

Stop, blood, thou must, and, wound, thou must heal,
In the name of the Father, the Son, and the Holy Ghost.

Another charm : As soon as cut, say, "Blessed wound, blessed hour, blessed be the day on which Christ was born. In the name of the Father, the Son, and the Holy Ghost."

Not so fortunate as my witch were some other practitioners of this method, as related to me by a prominent physician of a city near by. In reply to my question, whether he saw anything of their customs, he assured me that I would be astonished at some of the people who used them. One case he related was of a woman who lived a few miles out in the country, and who had violent bleeding from the head. A young boy who was thought to have great powers of cure was called in to "try for it," but failed to relieve the visibly sinking woman. Dr. A. was summoned, and with much difficulty succeeded in arresting the trouble. For some days she improved, but the hemorrhages returning, the boy was sent for ; some hours were lost "trying for it," and upon failure, Dr. A. was again called and arrived in time to see her die. More fortunate was another of Dr. A.'s patients who was ill with erysipelas. He was a man in middle life, a thriving merchant, educated and intelligent. He followed the doctor's directions with fidelity, and recovered, but not to Dr. A. belonged the undivided honors of healing. The fire brands and the words had been used *sub rosa*, and "of course they helped."

After my second or third visit to the gentle witch, who was pretty, rosy, and plump, she told me how she had learnt to "try for it." When a child she had been adopted by an aunt who had married a "Ger-

man man," and he had taught her how to use the words, how to speak them, how to move her hands (much value is attached to the movements of the hands), and, dying, bequeathed her his precious book. She showed me the book, which had been translated from the German in 1820. The preface stated that the translator had put it into English greatly against his wife's wish, but he was old, he had no one to leave his book to, and he did not wish his wonderful knowledge to die with him, and accordingly translated it into English, which was generally spoken about him.

My witch would not part with her book. No, she must leave it to her daughter. She *could* not sell it; money could not buy it. If she had no daughter, she would give it to me, but could not sell it. I might study it all I wanted, but she could not part with it. All blandishments failed, and I came away without the book, but she told me of an old man who had another copy. A long drive to his home yielded the same result. Since then I have instituted a search, but no other copy has yet been found. I am still looking for it.

I will add a few more spells of interest. One for making a divining rod is as follows: In the first night of Christmas, between eleven and twelve o'clock, break off from any tree a young twig of one year's growth, in the three highest names, facing toward sunrise. Whenever you apply this wand in searching for iron, ore, or water, apply it three times. The twig must be forked, and each end of the fork must be held in each hand, so the third and thickest end must stand up, but don't hold it up too tight. Strike the ground with the thickest end, and that which you desire will appear immediately, if there is any in the ground where you strike. The words to be spoken are as follows: "Archangel Gabriel, I conjure thee in the name of God the Almighty to tell me if there is any water here or not. Do tell me." If you wish iron or ore, use either word in place of water. Other words to be spoken, when breaking the twig, are: "Divining wand, do thou keep that power that God gave thee in the very first hour." In case any one wishes to use "words," and "trying for it" in fever, the following method is efficacious: "Good morning, dear Thursday. Take away from (mention the name) the seventy-seven-fold fevers. Oh! thou dear Lord Jesus Christ, take them away from him in the name of the Father, the Son, and the Holy Ghost." This must be used on Thursday for the first time, on Friday for the second time, and on Saturday for the third time. Each time the prayer of faith is to be said thrice, and not a word dare to be spoken to any one until the sun be risen. Neither dare the sick person speak to any one until after sunrise, nor eat pork nor drink milk, nor cross running water for nine days.

The examples which have been given serve to exhibit the prevalence of credulity and superstition. That systematic plans for working upon superstitious beliefs find victims as numerous as at any earlier time would be further illustrated by a collection of clippings from daily papers; a few such, taken from the columns of the "Baltimore Sun" during the past year, may be cited, as further indications that confidence in signs, charms, and omens is much more general among partly educated people than we are willing to believe.

In the "Sun" of November last was a two-column notice of alleged impositions practised upon the public at large by a mental priestess of shrewd business capacity, who, according to the "Chicago Record-Herald," has been at the head of one of the most gigantic frauds ever operated in America. She was first heard of in Chicago, moved to Georgia, and some time, soon after 1893, settled in Florida, but is little known in that State. Her patients were obtained through advertising in papers in other parts of the country, stating she could cure all ills. Circulars sent on application promised relief from blindness, deafness, consumption, heart disease, even poverty, and all for three to five dollars a week, or five to ten dollars a month. It was not necessary to see her, only to make a union of thought with her. She directed the patients to go to some quiet spot at a designated time, divest their minds of all cares in the world, and centre their thoughts on the curer, Mrs. Williams, in her home at Seabreeze, Fla. The patient had only to believe in her, and from her ideal brain and vigorous health the overflow was sufficient to cure all who made themselves subjective to her influence. Thousands of persons wrote to her, — money came pouring in. An entry in her books in 1897 showed a jump in receipts from nine hundred to three thousand dollars a month, with a side-note on the margin, "this is pretty good business." Subsequent entries evidenced receipts from five thousand to eight thousand dollars a month.

The patients wrote from all parts of the United States, Canada, British Columbia, England, South Africa, Australia, Ireland, Germany, and France, the demands for cure running the gamut of human ills. According to this clipping, in six or seven years the nice little sum of a million dollars was amassed, net profit from thought, connection, and credulity. It seemed almost a pity that at this juncture the Post Office Department should cruelly interfere with the exercise of this lady's remarkable monetary talents by issuing a fraud order, and stopping all mail addressed to her. After further legal proceedings, she was arraigned for trial at Jacksonville, Fla., at the December term. In prosecuting her the Government will not attack mental science as a science, but will endeavor to

prove her one aim was to secure money, and that the imaginations of her patients were the only things that might give them relief from the thousand and one ills they asked her to cure.

While this comedy of painful absurdity above referred to was being played in this country, a transaction of similar nature, but with darker fanatical features, was being enacted in London. The papers of October 11, 1901, mention the continued hearing of the charge against Theodore and Laura Jackson, better known as Horus and Ann O'Delia Diss Debar, who have conspired to defraud women of money and jewelry by fortune-telling, Theodore claiming he was Christ returned to earth.

On the same date, October 11, is a strange story from Louisville, Ky. A physician, Alfred C. Lemberger by name, was called to see a child whom he pronounced suffering from diphtheria. He filled the requirements of the law, placarded the house, and enforced sanitary measures to which the family bitterly objected. Later the child died, after which one of the family visited the doctor "to wish him ill," saying, "within nine days your fine mare will die, the colt that you value will also die, your last hunting dog will disappear, and then you will die." So far the story was told by the doctor, at a small card club of which he was a member, withholding the woman's name. In due time, the colt, dog, and mare died and disappeared, and on the evening of the ninth day, Dr. Lemberger fell dead of heart disease. Physicians say that the woman probably caused the man's death by psychic force.

Passing to humbler walks of life, in November a poor, old woman sitting by her window in her lonely mountain cabin at Big Otter, Clay Co., Va., was fired on and instantly killed. A man arrested on suspicion confessed to the deed, claiming that at different times during the past three months he had been ridden by her all over Clay and Calhoun counties in witch fashion. On one occasion the old lady's house appeared to him to be a blacksmith's forge, and he was compelled to shoe his horse there at night. On a certain time the witch appeared and told him that "that would be the last time he would ever shoe his horse," and in a day or two afterward the horse died.

From Shamokin, Pa., comes a story of how Dr. Jacob Shuck treated an old lady by killing a black cat in the cellar, saying it had ninety-nine devils in it, and while it lived, he could not break the enchantment that encircled the sick woman. His intelligent treatment did not save the life of the patient, and Dr. Shuck is now charged with practising witchcraft.

In a recent number of the "Sun" is related the woes of Cara Merklem, whose appearance justified the accusation under which she

was suffering, of being a witch, but which she denies, and says she is only a plain washerwoman. Living in the house with her is a Greek family with a very ill baby, the probable death of which Cara is accused of causing by her evil eye. To the family this is perfectly evident and proven, for a week before it was well and happy, and Cara picked it up from the floor, saying, "Oh, what a pretty baby!" Now, in passing again through their rooms, the distressed father and mother seized Cara, and shook her, and would not let her go until she would spit in the sick baby's face, thus annulling the influence of her evil eye. Fearful of her life, in case the child died, Cara sought advice and protection in the Southern police station.

In January there was great excitement in "little Italy," in New York, over a devil child who inherited a curse, was currently reported to have horns, green eyes that flashed fire, cloven feet, and, when only two days old, was known to have caused the death of a child next door, whose throat bore the marks of tiny impish fingers.

About the same time a similar report was in circulation in Baltimore, but a visit to the maligned infant developed the fact that it was in no way different from other children a few days old.

It has been considered as beyond the province of this paper to touch upon negro superstitions; if any one notices the daily papers, he will see that it is exceptional when something cannot be found bearing on the subject.

Letitia Humphreys Wrenshall.

BALTIMORE, MD.

RECORD OF AMERICAN FOLK-LORE.

NORTH AMERICA.

ALGONKIAN. *Arapaho*. Dr. A. L. Kroeber's "The Arapaho," published in the "Bulletin of the American Museum of Natural History" (N. Y.), vol. xviii. pt. i. (September 3, 1902), pp. 1-150, which consists of a "General Description" (pp. 3-35) and a detailed account of "Decorative Art and Symbolism," and is illustrated with 46 figures in the text and 31 plates, is the most valuable and comprehensive monograph we possess dealing with these outliers of the great Algonkian stock, the best previous account being that printed by Mr. Mooney in connection with his monograph on the "Ghost-Dance Religion" (Fourth Ann. Rep. Bur. of Ethnol.). The second part of the subject the author had previously dealt with less exhaustively in his "Symbolism of the Arapaho Indians" (Bull. Amer. Mus. Nat. Hist. vol. xiii. 1900, pp. 69-86) and "Decorative Symbolism of the Arapaho" (Amer. Anthropol. n. s. vol. iii. 1901, pp. 308-336), which last was reviewed in this Journal (vol. xiv. 1901, pp. 300, 301). A valuable section of this study is the summary on plates xxvi.-xxxi. with 458 figures of all the symbols discussed in the body of the essay and the group-lists with tables of occurrences of each symbol on pages 140-143. Of the symbols in question, 45 relate to animals; 10 to plants; 173 to the earth and its characteristic features; 55 to water, etc.; 40 to heavens, light, fire; 149 to manufactured articles, implements, weapons, ornaments, etc.; 27 to abstract ideas. In the interpretation of decorative designs much individuality is apparent, and there appears to be "no fixed system of symbolism in Arapaho decorative art." Hence, too, there exists "the almost infinite variation of the decoration," and, "narrow as are the technique and scope of this art, almost every piece of work is different from all others." There seems also to be "no attempt at accurate imitation, no absolute copying." An Arapaho woman, we are told, "may make a moccasin resembling one that she has seen and liked, but it is very seldom that she tries to actually duplicate it." The variation in certain ceremonial objects and objects decorated with a more or less fixed tribal decoration (tents, robes, bedding, cradles) is small, but Dr. Kroeber "does not remember to have seen two common objects that were exactly identical, or intended to be identical." Among the Arapaho color symbolism seems to be about as follows: "*Red* represents most commonly blood, man, paint, earth, sunset, or rocks. *Yellow* denotes sunlight or day, or earth. *Green* usually symbolizes vegetation. *Blue* represents the sky, haze, mist, fog, or smoke, distant mountains, rocks,

and night. *White* is the normal background ; when it has any signification, it denotes snow, sand, earth, or water. *Black* and *brown* rarely have any color significance ; they are practically not used in Arapaho decorative art except to give sharpness of outline to colored areas, and occasionally in very minute figures. *Water* does not seem to be associated very strongly with any color. *Clouds* are as rarely symbolized by color as by forms." The connection between decorative symbolism and the religious life of the Indian is so close that it "cannot well be overestimated by a white man." The ethnographic part of this monograph is particularly welcome, since it gives us new and accurate information upon many topics. Among the subjects briefly discussed are : Language, tribal divisions and names, sociology, terms of relationship (a list is given on page 9), sexual taboo, inheritance, courtship and marriage, adultery, menstruation, nursing, cradles, death and funeral and mourning customs, giving presents, *haxúvan* or *berdaches*, insanity, smoking, hunting, war, fire-making, pottery, skin-dressing and rawhide, hair-dressing, face-painting, clothing and ornament, sacred bags of the women and their legend. According to Dr. Kroeber, "Cheyenne, Arapaho, and Ojibway are all about equally different one from another. Arapaho and Ojibway seem to differ a little more from each other than each varies from Cheyenne ; but Cheyenne is by no means a connecting link between them." Arapaho "varies from Ojibway, Cheyenne, and eastern languages largely on account of regular and consistent phonetic changes," while Blackfoot "gives the impression of being corrupted, or irregularly modified lexically." The author is also of opinion that "the Cheyenne appear to have been more lately in connection with the Ojibway or kindred tribes, as is also indicated by several resemblances in culture." The Arapaho had five subtribes, each having a dialect of its own. The Arapaho word for "white man" is *niḥ'ā'nuṣan* ("spider"), a term applied also to "the mythic character that corresponds to the Ojibway Manabozho." Among the Arapaho a brother-in-law and sister-in-law often joke and tease each other. Courtships are kept secret until the formal asking by the man's relatives. The name of the dead "was as freely mentioned as that of the living." Three semi-ceremonial practices of note exist, piercing the ears, cutting the hair over the forehead, and cutting the hair on one side, the first of which "counts for more than the other two." Intoxicants "seem to have been lacking formerly," but of late years "mescal worship" has spread among the Arapaho. With the Arapaho, "their most sacred tribal object is a pipe ; that, according to their cosmology, was one of the first things that existed in the world." The Arapaho had "light cages of willows in which children were transported on *travois*." The art of pottery "must have completely

gone out of practice some time ago, as no traces of it remain." Face-painting generally signifies "happiness, or wish for happiness." A brief abstract cannot do justice to the data contained in this excellent monograph, which needs to be read in full.

ATHAPASCAN. *Navajo*. The article of Mr. G. H. Pepper in "Globus" (vol. lxxxii. 1902, pp. 133-140) on "Die Deckenweberei der Navajo-Indianer," which has 10 illustrations, is the same as "The Making of a Navajo Blanket," noticed in this Journal (vol. xv. 1902, p. 118).

ESKIMO. In the "American Antiquarian" (vol. xxiv. pp. 221-223) for July-August, 1902, Mr. James Wickersham writes briefly of "The Eskimo Dance-House." The author describes a "you-wy-tsuk" dance in a "kozge," or dance-house, of the Eskimo village of Kingegan at Cape Prince of Wales, given by a young chief. Also the feast that followed. There are two kozges in the village. The *kozge* "is the man's house, and is only visited by women on such occasions as when they hold public dances, and invite the women." It is the men's club-room, workshop, gambling house, gymnasium, theatre, church, etc. It is "the only place of public assembly in the village, and is built and maintained by the community."

HAIDA. Dr. J. R. Swanton's paper, "Notes on the Haida Language," in the "American Anthropologist" (n. s. vol. iv. pp. 392-403) for July-September, 1902, contains (p. 401) the Indian text, with interlinear translation and explanatory notes, of a brief Haida tale.

KITUNAHAN. In his paper on "Earlier and Later Kootenay Onomatology," published in the "American Anthropologist" (n. s. vol. iv. 1902, pp. 229-236) for April-June, 1902, A. F. Chamberlain treats of the etymologies and meanings of the Kootenay words for adze, ankle, bag, bed, boots, braces, broom, brush, buckle, butter, candy, chain, chimney, clock, cloth, coat, cows, doctor, doll, door, evening, flower, hammer, handkerchief, handle, hat, house, lamp, maize (car), mat, match, meteor, moon, nail, peach, poor, rich, salt, sea, silk, soot, tobacco, whiskey, wife, yeast. In the discussion of these words it is shown how "some represent the older (and, in many cases, simpler) terms, and others the later and often more complex developments." The former sometimes exhibit the more natural, the latter the more artificial, regular, and grammatical side of the language. The ones, too, stand for the more ancient things of an indigenous character, the others for those whose origin or introduction is more or less due to contact with the whites. — In the same issue of the "Anthropologist" (pp. 348-350), the same author writes briefly of "Geographic Terms of Kootenay Origin." Twenty-four place-names mentioned in the records of the survey of the northwestern boundary of the

United States, 1857-1861, are identified as Kootenay, and their etymologies given, where known.

PUJUNAN. *Maidu*. Dr. Roland B. Dixon's "Maidu Myths," published in the "Bulletin of the American Museum of Natural History" (N. Y.), vol. xvii. pt. ii. (June 30, 1902), pp. 33-118, is the record of the myths of a northeastern Californian Indian people, who, by reason of their language, constitute an independent stock. Their social organization "shows apparently a complete lack of any clan organization or totemic grouping." Their chief religious ceremonials seem to have been "the initiatory ceremonies for the boys or young men at or about the age of puberty, and the great annual 'burning' for the dead." Of these initiations (best developed with the northeastern branch of the stock) we learn (p. 36): "Not all boys go through the ceremony, the ones who are to undergo it being chosen by the old men every year. After initiation, the men were known as 'Yě'poni,' and were much looked up to. They formed a sort of secret society, and included all the men of note in the tribe. The ceremonies were more or less elaborate, involving fasts, instruction in the myths and lore of the tribe by the older men, and finally a great feast and dance, at which the neophytes for the first time performed their dances, which were probably received through visions." The ceremony of "burning," it appears, "was not that of the body of the dead, but of offerings of various sorts, — a common ceremonial for the dead, in which the whole village or several villages joined." It is interesting to read that "from various accounts, it would seem that at times the widows attempted to throw themselves into the funeral pyres of their husbands, and also burned themselves severely at the 'burnings.'" Except a few, the myths here printed (all in English) were told in the English language, and "are almost exclusively from the two northern sections of the stock." Besides 21 myths of other subjects, Dr. Dixon records 16 brief coyote tales. The longest myths are the Creation Myth (39-46), which suggests Algonkian analogues, and in which Turtle, Father-of-the-Secret-Society, Earth-Initiate, Coyote (and his dog Rattlesnake) figure; Earth-Namer (46-51), telling why man has to work and die, and of Kō'doy-anpě (Earth-Namer) or cleaner-up of the earth; The Conqueror (51-59), a boy-hero story; Kū'tsem Yě'poni (59-65), another boy-hero tale; The Search for Fire (65-67); Thunder and his Daughter (67-71), elder brother story with some remarkable incidents in the way of overcoming obstacles, etc.; The Loon Woman (71-76), a very curious love-story; Sun and Moon (76-78), telling why we have day and night. The other shorter stories tell of Bear and Deer; Coyote and his numerous adventures; the Fish-Hawk and the Two Deer-Ticks; the Tólowim Woman and the Butterfly-Man; the Mountain-

Lion, the Robin, and the Frog-Woman; the Cannibal Head; the Stolen Brother; Lizard and Grisly Bear; the Skunk and the Beetle; the Wolf makes the Snow Cold; Thunder and his Daughter; Hup-toli; Big Belly's Son; Mountain-Lion and his Wives, — these last two occupy pages 102-105 and 105-109 respectively. On pages 110-118 Dr. Dixon gives commendable abstracts of all the myths printed in the fore part of the paper. An adequate comparative discussion of the Maidu mythological material is, as the author remarks, as yet impossible, since, "with the exception of the Wintun and Yana, we know practically nothing of the myths of the neighboring stocks of California, Oregon, and Nevada." The coyote myths, especially, must be studied in connection with their cognates from California to British Columbia. Many of the myths of the Maidu have such curious features that it is to be hoped that the Indian texts in full may be some day recorded for thorough-going comparative study. This excellent piece of work was done under the auspices of the Huntington California Expedition. The Maidu are certainly a very interesting people, no less in mythology than in sociology.

UTO-AZTECAN. *Hopi*. In his article on "Minor Hopi Festivals" in the "American Anthropologist" (n. s. vol. iv. pp. 482-511) for July-September, 1902, which is illustrated with 5 plates, Dr. J. Walter Fewkes describes, with some detail, the war-festival at Walpi (room of war-god, preliminary assembly, meeting of warriors, war-altar, war-idols, etc.), the war-dance, the war-festival at Hano, the lesser Mamzrauti (altar, public dance, female actors, male personator), the winter sun prayer-stick making (songs and prayers), the buffalo-dance or *mucaiasti* (buffalo-maids and -youths), the children's dance. According to Dr. Fewkes: "A comparative study of the Hano war-idols reveals a likeness in shape and in name between them and the images used in certain Rio Grande pueblos. This should be expected when it is considered that Hano is a Tanoan pueblo. These likenesses favor the belief that the form of the war-cult which they illustrate was derived from New Mexico." Another point of importance is this: "While, as a rule, ceremony is less mutable than mythology, and far more conservative than explanation of rites, both ritual and mythology slowly change with advancement in culture. A prominent element in the mutation of ceremony is syncopation — the dropping of rites at one stage of progress being deemed essential. The Hopi ferial calendar is full of these modifications, which often change the whole aspect of the ritual. This is apparent when we compare the same festival in different Hopi pueblos where slight initial changes have grown into radical differences. It is also seen when we compare the present festivals with those of the same pueblo in the past" (p. 493). On page 495 we learn that the Hopi *wimi*

"corresponds to '*orenda*,' or that phase of magic power so well defined by Hewitt, but, unlike it, is used both objectively and subjectively." In the altar of the lesser Mamzrauti the "mother," "father," and "children" are represented. The existence of a buffalo cult among the Hopi is due to the fact that they are "a composite people, partly consisting of descendants of those who once lived near where these animals were hunted." The buffalo-dance is on the decline among the Hopi. At Walpi on January 16, 1900, Dr. Fewkes witnessed a juvenile *Katcina* dance, called *Wahikwinema*, or "Go-throwing dance," — so named because at its close one of the participants throws piñon nuts to the assembled spectators." Of this ceremony he remarks (p. 509): "One or more of the participants may have had a knowledge of the fact that real *katcinas* are simply representations of gods, but the majority believed, as do all Hopi children before the ceremonial flogging by which they are initiated, that the masked beings which from time to time perform in the public plazas are as truly realities as is 'Santa Claus' to some of our own children." The secular festivals and customs of the Hopi are numerous and interesting. Further may be mentioned, "a pretty little custom at the time of wood-gathering," the festivals attendant upon rabbit-hunts, planting and "harvest home" festivals, salt-gathering festivals, game festivals, strictly family festivals, house-building ceremonies, etc. These need to be recorded at once, for "Hopi aboriginal life is fast fading into the past." A great festival, says Dr. Fewkes, is "a mosaic added to by incoming clans or abbreviated by the death of others." — *Huichol*. Dr. Eduard Seler's article in the "Mittheilungen der Anthropologischen Gesellschaft in Wien" (vol. xxxi. 1901, pp. 138-163) on "Die Huichol-Indianer des Staates Jalisco in Mexiko," which is illustrated by 12 text-figures, is a critical *résumé* of Lumholtz's "Symbolism of the Huichol Indians" (Mem. Amer. Mus. Nat. Hist. vol. iii. Anthropol. i., N. Y., May, 1900) reviewed previously in this Journal with some detail. The presence among the Huichol of the *caramba* or *quijongo* Dr. Seler attributes to borrowing, — Lumholtz thought it to be of native origin. From his own archaeological researches Dr. Seler is able to add to the parallels between Huichol and ancient Nahuatl culture. — *Nahuatl*. Dr. Eduard Seler's article on "Die Ausgrabungen am Orte des Haupttempels in Mexiko," in the "Mittheilungen der Anthropologischen Gesellschaft in Wien" (vol. xxxi. 1901, 113-137), besides giving an account of the recent excavations in the Calle de las Escalerillas in the city of Mexico and the finds of various objects presumably belonging to the chief temple of the old Aztec city, discusses the nature and structure of the building. The article is illustrated with 20 text-figures. The plan in the Sahagun MS. (of

Madrid) is considered in detail. During the course of the excavations, stone figures, clay utensils, gold ornaments, the remains of a tower, an altar-like structure, etc., were discovered. Also numerous smaller objects, carved wooden drums, shell-trumpets, clay whistles, masks, and the like. Among the deities represented in the figures are: the rain-god, god of games, fire-god, wind-god, etc. These discoveries are of considerable importance in connection with the topography of old Mexico and the character of the chief temple.

YUMAN. *Mohave*. To the "American Anthropologist" (n. s. vol. iv. 1902, pp. 276-285) for April-June, 1902, Dr. A. L. Kroeber contributes a "Preliminary Sketch of the Mohave Indians," — which people were visited by him in 1900 and 1902. Habitat, dwellings, industries, social system and organization, religion and shamanism, dreaming, funeral customs, songs and dances, symbolism, taboos, mythology, art, etc., are briefly treated. According to the author, "the most distinctive feature of the culture of the Mohave seems to be the high degree to which they have developed their system of dreaming and of individual instead of traditional connection with the supernatural," — indeed, the importance of dreams in their religion "probably finds no parallel in any other region of the continent." This is a noteworthy element of Amerindian primitive religion and one to which more attention ought to be given. It suggests comparison with the individualism in allied matters of the Omaha. The Mohave have a loose internal social organization, but there exist evidences of "either an incipient or a decadent clan system." The sense of racial aloofness suggests what McGee has reported of the Seri. Their religion "consists far more of individual relations with the supernatural than of tribal or fraternal ceremonies." Dreams are the cause of everything that happens, and "the dreams that give supernatural powers or knowledge are supposed to occur before birth and in infancy." Medicines are little used, "the chief means employed are singing, laying on of hands, and blowing accompanied by a spray of saliva." The dead are burned, and there is a ceremonial mourning. Ceremonies known as "salt-singing," "crow-singing," "cane-singing," "turtle-singing," etc., are in vogue. The sacred number is 4. Masks seem not to be used, and "other ceremonial paraphernalia are very few and slight." Like ceremonialism, symbolism and fetichism are both but slightly developed. The chief myth is a "younger brother" story, mythical only in parts. Mohave mythology "in its fundamental nature resembles closely the mythologies of the Zuñi, Sia, and Navaho." Art is confined largely to "crude painted decorations on pottery." In cultural affinities the Mohave belong half to the Southwest and half to California.

ZAPOTECAN. Leopoldo Batres's "Explorations of Mount Alban,

Oaxaca, Mexico" (Mexico, 1902, pp. 37), is illustrated by 31 text-figures, 9 pages of Zapotecan and other symbols, 2 plans and 1 folding plan, and 25 plates (chiefly of hieroglyphs and sculptures), relating to the ancient structures (temples, mortuary chambers, etc.) of Monte Albán some five miles southwest of the city of Oaxaca, attributed to the Zapotecs, — but this region was probably, as many of the remains suggest, a meeting-place of Zapotecan and the Mayan cultures. Pages 19–22 are devoted to "The Tiger and the Sacred Nose," noting the prominence in Zapotecan sculpture of the tiger and the exaggerated nose (sometimes double, twisted, etc.). The jade amulets found (p. 25) are thought to be of Mayan origin. Of the symbols discovered the author remarks that he has considered it his duty "to present to the scientific world, duly codified, the Zapotecan art of writing of Mount Alban and some other places of the valley of Oaxaca." To the student of Central American hieroglyphics the plates of this volume are its most valuable part.

ZOQUEAN. *Mixe*. Francisco Belmar's "Estudio del idioma Ayook, o Mixe" (Oaxaca, 1902, pp. xxxiv. + 205 + 26), besides a grammar and dictionary of the Mixe language of the State of Oaxaca, contains (pp. vi.–viii.) brief notes on industries, food, festivals, while pages viii.–xiv. are occupied by an extract from Dr. Gillow's (Archbishop of Oaxaca) "Apuntes Historicos," dealing with "Idolatrias y supersticiones que existen todavía hoy en los pueblos de Cajonos y demas de sus alrededores." Among the items therein noted are the famous idol of Mixistlán and other like objects of popular veneration, folk-beliefs relating to murder, rain, lunar phenomena, funeral customs, *chupadores*, witches, etc. Among the Christian Indians, evidently, a very large mass of heathenism still survives.

CENTRAL AMERICA.

MAYAN. *Maya*. In "Globus" (vol. lxxxii. 1902, pp. 140–143), E. Förstemann has a brief article on "Der zehnte Cyklus der Mayas," in which he treats of the equation of the Maya years with those of our own era. The tenth cycle of the Mayas begins 1138 A. D., and ends with 1533 A. D., according to Förstemann, and between these numbers lie all those which give the date of the monuments, — indeed, the Maya monuments hitherto discovered may be placed between 1306 and 1508 A. D. — In the "Verhandlungen der Berliner Gesellschaft für Anthropologie" (1902, pp. 105–121) the same authority has an article on "Die Kreuz-Inschrift von Palenque," in which the various glyphs are discussed in detail. The author gives the results of his investigations of the Palenque cross inscription during the last five years. Förstemann thinks that the four signs A, B, 11–12, give the general content of the inscription, which is con-

cerned essentially with the results of warlike expeditions. — In the "American Anthropologist" (n. s. vol. iv. pp. 237-275) for April-June, 1902, Mr. G. B. Gordon writes in detail "On the Use of Zero and Twenty in the Maya Time System," — an article illustrated with 4 plates and 13 text-figures. The author seeks in particular to demonstrate that "a certain form of hand stands in the inscriptions as a symbol for 20." Moreover, "the fact that the forms of symbols which we find doing duty for 0 suggest the number 20 would be explained on the ground that they were originally symbols for 20, which were ultimately set apart to serve in another capacity, just as words change their meaning, — a very natural process and a very familiar one." Mr. Gordon suggests that "the 'quadruple symbol' and the two forms in which the hand appears originally stood for 20, and afterward became signs for 0." Pages 263-275 of this article are occupied by the thirteen tables of the annual calendar constructed according to the plan approved by Mr. Gordon. At pages 259-261 the author discusses the question of the age of the ruins of Copan and Tikal. The diverse interpretations of the Tikal tablet make its date vary from 1770 A. D. to 2000 B. C. Mr. Gordon inclines to a rather ancient date. — In his "Calendario de Palenque. Los signos de los dias" (Mexico, 1902, pp. 42), a memoir presented to the Thirteenth Congress of Americanists (N. Y. 1902) and printed in Spanish and English (parallel columns), Señor Alfredo Chavero, after discussing the previous attempts at interpreting the Palenque "calendar," particularly that of Gunckel, reaches the conclusion that "the signs of the days of the Palenque calendar were the same as those of the Maya calendar." — Teobert Maler's "Yukatekische Forschungen," which occupies two entire numbers of "Globus" (vol. lxxxii. 1902, pp. 197-230), and is dedicated to the Thirteenth Congress of Americanists (N. Y. 1902), is furnished with 22 illustrations (4 full-page). A variety of ruins and ancient buildings are described: The Castillo of Chacbolai, visited in 1888; the temple-palace of Chácmultun, with phallus-figures on the frieze; the palace of Ichpich, examined in 1887; the "palace of the inscriptions" at Xcalūmkin, a very remarkable structure; the palace of Maler-Xlabpak; the temple-palace of Xcavil de Yāxché; the castillo and other buildings of Yāxché-Xlabpak; the palace of Xculoc with the incomplete figures of its frieze, and a similar palace, with other buildings, at Chúnhub; the two-roomed building with small columns at Almuchil; the Maiandrataineia palace and other ruins at Xkálupōcoch; the little snake-head palace of Itsimté; the half-column palace of Tantah; the two-roomed building of Yakal-Chuc; the ruins of Xlabpak de Santo Rosa, with their stucco work and the palace and temple of Xtampak; the palaces and other buildings of Dshkabtun; the temple

of Dsibiltún, etc. These numerous ruins were visited at various periods from 1887 to 1895. The ruins of Xcalūmkin are of great importance, since, "with the exception of Chichen-Itza and Tikal, stucco figures and inscriptions are rare in the peninsula of Yucatan." — *Kekchí*. Mr. Robert Burkitt's article in the "American Anthropologist" (n. s. vol. iv. pp. 441-463) for July-September, 1902, contains much folk-lore. On pages 442, 443, are the Indian and English texts (with explanatory notes) of "a prayer to the Earth before sowing," — with a longer variant (pages 443-445); pages 445-447, the words of a curse "in the name of him of 13 horns, of 13 hills and valleys, and of the Devil;" pages 447-451, a sample of "the quaint language of medicine talk;" pages 452-455 are occupied with text and translation from a treatise on tobacco-planting; pages 456-459 by discussions of the Kekchí numerals; and pages 459-462 with lists of Indian surnames, and a few town-names, with translations where known. For such prayers as the one cited "there is no set form." Thirteen is "a favorite number in medicine talk." The Kekchí have "hereditary surnames, some with a meaning in the language and some without; the latter have a meaning in some other language." The author's list of "the surnames of the people who now speak Kekchí" numbers 174. We are further informed that "there is no Kekchí meaning in the names of certain venerated mountains; though spoken of with the Kekchí prefixes *mä* (old man, 'mister'), *xäan* (old woman, 'mistress') : —

Xäan itsam, northwest of Cajabón.

Mä siyah, west of Senahú.

Mä kojaj, north of Carchá.

Mä xukaneb, southeast of Cobán."

Most places in the Kekchí country "have Kekchí names, frequently taken from some plant or animal about the place; but some principal towns have no meaning." It is evident that changes have taken place in the Kekchí vocabulary in the course of time. — *Quiché*. Juan F. Ferráz's "Lengua Quiché Sintésis Trilingüe" (San José, Costa Rica, 1902, pp. viii + 24), in Spanish, French, and English, is an ingenious attempt, by manipulation of phonetics and radicals, to show that the "Quiché is an *artificial tongue*, scientifically construed, by a marvellous method, on roots taken principally from *Huastec*, *Astec*, and *Maya* languages, and in short might we proclaim it an *American Volapük*." To this tongue, which "the *Nahuals*, the learned men of that race, consciently built and with wonderful art ornamented this marvellous construction, commencing with the elements of other less perfect languages, until they produced this most astonishing linguistic monument," the author thinks he has "discovered the *Master Key*," a key which will also "open" the Maya-Quiché hieroglyphics. — *Tzutuhil*. According to Dr. Otto

Stoll, in his "Die ethnische Stellung der Tz'utujil-Indianer von Guatemala" (1901, pp. 33), which appears as Festschrift der geographische-ethnographischen Gesellschaft in Zürich, the language of the Tzutuhil Indians is little more than a dialect of Quiché.

WEST INDIES.

CARIB. In "Notes and Queries" (Manchester, N. H.) for June, 1902 (vol. xx. pp. 179, 180), Mr. L. H. Aymé writes briefly of "The Forgotten Language of the Caribs." Of the Caribs "nothing now remains except a doubtful handful in the island of Dominica and some equally doubtful villages on the Mosquito coast." Besides the *alabouikele alamoulou*, or men's language, used by all the people, and the *alabouikele ghegueti*, or women's language (used by the women only in conversation among themselves), there was "a secret language known only to the tried warriors and old men," used by them only on occasions of special importance. The name of the women's language, *alabouikele ghegueti*, signifies literally "rainbow (*ghegueti*) speech."

CUBA. In his article published in the "Bulletin of the Free Museum of Science and Art" (Phila.), vol. iii. No. 4, 1902, pp. 185-226, Professor Stewart Culin gives an account of his search in 1901 for "The Indians of Cuba." When he visited Cuba in 1875, Dr. Bastian of Berlin went to El Caney, where a number of Indians were said to be living. Here he made some measurements, explored a cave, etc. Professor Culin found José Almenares Argiello, the man particularly examined by Bastian, — the only one he considered to be full-blood, — now 112 years of age according to his own belief. The only Indian word he could recall was *Bacanao*, the name of a river. The Indians were said also to be found at Yateras in the mountains northeast of Guantánamo. According to Señor Ysalgué, "the Yateras Indians were not descended from the original inhabitants, who had all been killed off by the Spaniards, but from Indians from Santo Domingo, who accompanied the Spanish soldiers to Cuba some sixty years ago." The rarity of prehistoric objects in Cuba is noted on page 202. No "wild Indian tribes" were found near Santiago. At Yara, near Baracoa, is an Indian village described at pages 205-209. The author gives a list of objects with Indian names, with references to Pichardo. When interrogated "the only Indian word they could at first remember was *casavite*, a large flat bread, made from a big dark root, the casava, which is sold in the town," but later, "the guard's father recalled *yumuri*, which, he said, meant 'I am going to die ;' " but this is given on page 215 as *yo mori*, Spanish for "I died." Account of caves at Boma and Bangua, where no Indian remains were found, are given. At Savana no Indians

were discovered, while the skulls, etc., of the cave at Cape Maisi are probably Cuban (Spanish). A descriptive catalogue of the collections made occupies pages 222-226. The paper is illustrated with 11 plates and 6 text-figures (chiefly musical instruments).

LUCAYANS. In his paper on "The Indians of Cuba," Professor Culin mentions (p. 185) the story current among the English inhabitants of the Bahamas that "in the unexplored fastnesses of the island of Little Abaco wild Indians, survivors of the original Lucayans, are still living in primitive savagery." These Indians "never venture down to the plantations, and, as far as could be learned, had never been seen by any white man." On this island there are reported to exist several caves with human remains and one with a rock inscription. Some of these caves had been investigated by former Governor Blake. In the public library at Nassau are three Lucayan skulls and some stone carvings, — of these a small stone "idol" was exhibited at the Columbian Exposition at Chicago in 1893.

PORTO RICO. In his "Prehistoric Porto Rico," the Vice-Presidential Address before Section H, A. A. A. S., published in "Science" (n. s. xvi. 94-108), Dr. J. Walter Fewkes *résumés* our present knowledge of Porto Rican anthropology. We are informed (p. 96) that "there are many Boriquen words in the *patois* of the mountainous region, and the rugged valleys of Loquillo, the sierras on the eastern end of the island, called Yunque and Cacique mountains, still have a wealth of folk-lore, part Spanish, part Indian, with a mixture of African, which will reveal to the folk-lorist many instructive phases of the subject." Some of these tales have been published by Spinosa "in a short popular account." Moreover, "many of the mountains in this locality are regarded as enchanted, and about them cluster stories of St. John, the patron of the island, mixed with legends of old Indian caciques and their families." Loquillo, the last surviving cacique, furnished the subject of Tapia y Rivera's novel "El Ultimo Borencano." In this region (Loquillo) the old forms of hammocks linger together with primitive maize-mills, while "the old Carib canoe survives in the hollowed-out log of wood by which produce is drawn down the slippery mountain-sides." Some of the caves "contain many religious symbols, as rock etchings of gods and grotesque forms of idols cut out of stalactites, showing that they were used by the Indians as places of worship, refuge, or possibly for burial of the dead." Some of the modern buildings in the smaller towns "are of the rudest construction and practically the same as those which Oviedo described in Hayti, four centuries ago." The alleged resemblance to monkeys' heads of the figures on the rims of the old clay vessels Dr. Fewkes regards as "highly fanciful."

A rude sort of pictography was known to the ancient Porto Ricans, — “specimens of this work are found on the flat slabs of stone used in the inclosed dance plazas or on isolated boulders.” Besides such, “in the caves on the island there still remain many excellent specimens of picture writing, some of the best of which are studied near Ciales and Aguas Buenas in the high mountains of the central region of the island.” An article on Boriquen pictography by Krüg is about all that has appeared on this subject. Many of the figures seem to be “clan totem and other symbols.” Arecibo, Mayaguez, and other town-names commemorate Indian caciques. The stone collars of the caciques, the stone “amulets,” the *Boii* (priests), the *zemis* (sacred stones) and the *zemi*-cult, ancestor-worship, “mammi-form figures,” masks, *areitos* (ceremonial ancestral dances), growth-goddess ceremony, religious and other dances, songs, *bato* (a ball game), are more or less briefly referred to. This preliminary account of Dr. Fewkes makes one eager to peruse the detailed report on his expedition which he is drawing up for the Bureau of American Ethnology. Porto Rico is to be a fertile field for research in many ways.

SOUTH AMERICA.

ARAUCANIAN. T. Guevara's “Historia de la civilizacion de la Araucania” is continued in the “Anales de la Universidad” (Santiago de Chile), vol. lix. (1901) pp. 461-507, 589-612, 645-672. These sections treat chiefly of the sixth rising and the events of 1815-1825. The relations of the Indians and the patriots of the revolution are discussed. The chief helper of the Chilian revolutionists was Juan Colipi, who died in 1850 from poison said to have been administered by another chief, his enemy. Pages 465-501 are taken up with the discussion of agriculture, commerce, material and social conditions, etc. — Dr. R. Lehmann-Nitsche's article on “La pretendida existencia actual del *gryptotherium*,” in the “Revista del Museo de la Plata,” vol. x. (1902) pp. 269-279, contains Araucanian legends and superstitions relating to the *Lutra felina* and the *Felis onca*. These are discussed in relation to the alleged existence of the *Gryptotherium* and the so-called *Neomylodon* in Patagonia. None of the names and descriptions of certain animals, — *yagnaio*, “water tiger,” and *aò* (Dobritzhoffer) by the older writers, — and none of those — like *jemisch* (Ameghino), *hymché* (Tournouër), etc., of the most recent — suit the *Gryptotherium*, but rather the otter and the tiger. The legends recorded in this paper are “Historia del zorro-vibora” (pp. 9, 10) and “Cuento del Indio con el tigre” (pp. 12, 13). The *Gryptotherium*, the author thinks, “has been extinct too long to be remembered either in the languages or in the legends of the Indians.”

CALCHAQUI. In the "Anales del Museo Nacional de Buenos Aires," vol. viii. (1902) pp. 119-148, Dr. Juan B. Ambrosetti has a paper on "El Sepulchro de La Paya," — a stone-built tomb discovered in the early part of 1902 within the ruins of an Indian fortification at Puerta de la Paya, near San José, in the department of Cachi. In this tomb were found objects of gold (among them a remarkable diadem), bronze (a fine axe with wooden handle, a semi-lunar knife, human face, etc.), bone (arrow-points), wood (probably counters, etc., used in games), pottery, etc. The symbolism of the pottery, etc., is considered on pages 140-146, — two series of 24 and 17 figures being reproduced. The tomb in question dates, according to Dr. Ambrosetti, from about the beginning of the period of the Spanish conquest, as is proved by the presence of the tooth of a horse. The other objects found, however, are all of indigenous origin. The civilization represented is that of the Calchaqui peoples who produced similar remains in northern Chile (Freirina), in Jujuy (as shown by identity of pottery and symbolism), in Calingasta, etc., (Draconian type of pottery). The "bird" symbol, which Dr. Quiroga considers to be the ostrich as symbolic of the rain-cloud, with the thunder-serpent, Dr. Ambrosetti looks upon as "the ornithomorphic representation of the deity Piguerao, brother of Catequil," — these may be compared with the twins of Pueblo mythology. The zoöomorphic representation of Piguerao is the ostrich, that of Catequil the serpent, — they represent the thunder and lightning as precursors of rain. They are a sort of rain-making charm. The spiral, as thunder-symbol, and the cross, as rain-symbol, "form part of the most ancient radical signs of Calchaqui sacred writing." — From vols. liii.-liv. of the "Anales de la Sociedad Científica Argentina," the same author reprints (Buenos Aires, 1902, pp. 97, with 80 text-figures) his study of "Antigüedades Calchaquíes," treating of archæological remains in the province of Jujuy. The topics treated are: History of the Indians of Jujuy (6-13), archæology (13-44), — mummies, stone idols, bronze objects (discs, pectoral, plates, chisel), votive tablets, domestic utensils, spindles, combs, hats, rope, clothing and personal ornaments, — weapons (44-54), — bows and arrows, boomerangs, stone hatchets, hand-weapons, — pottery (55-67), wooden cups (68-69), smaller bowls, etc. With ornamentation and symbolism (69-83), villages (83-85), tombs (85-88), the modern Calchaquis (88-93), the *chunchos* dance (93-97). The *chunchos* dance, now celebrated in honor of the Virgin or some saint, may have been originally a propitiatory dance for rain. They certainly have a number of features in common with the dances and like ceremonies of the Pueblo Indians of New Mexico and Arizona. The funeral practices noted on page 93 are of interest. Likewise the

practices at the beginning and end of a journey, marking llamas, etc. The Calchaquis of Jujuy are much mixed with Bolivian elements, and there is also considerable intermingling of customs, superstitions, etc.

GUAIKURU. In "Globus" (vol. lxxxii. 1902, pp. 1-7, 39-46, 69-78, 105-112), Dr. Theodor Koch publishes, under the title "Die Guaikurústämme," a detailed account of his observations among the Guaikurú Indians, particularly the Caduvei (Kadiuéo) and the Toba, with briefer notes on the Mocobi (Mokoví), Abipones, Payaguá, and Guachi (Guatschi). History, physical characteristics, mode of life and economic and social conditions, dress and ornament, weapons and utensils, industries and manufactures, social classes, festivals and games, sickness and death, religion, language, etc., are treated. On page 112 the equivalents in various Guaikurú dialects for head, chin, eye, forehead, mouth, lip, tooth, nose, knee, bone, day, water are given. Abundant bibliographical references are given, and there are a colored plate (ornamentation of vessels) and 27 text-figures. The observations recorded were made in the latter part of 1899 at Porto Martinho, Matto Grosso. The Caduvei now count little more than 100 men, women, and children, although in the beginning of the nineteenth century they numbered over 1500. The Guachi are quite extinct, and of the Abipones it is doubtful whether any individuals survive, — a few may still exist in the Province of Santa Fé. The Caduvei are village Indians with hunting-migration from May to October. They are monogamous, keep slaves, and have adopted from the whites cattle, horses, dogs, cats, and fowls. The men smoke, and the women chew tobacco, — the use of tobacco they probably learned from the whites. Teeth-filing prevails, but the modern Caduvei do not use the *pelele*. The Caduvei men and women have ceased to tattoo themselves, but body-painting is the chief part of their toilet, and, as their frequent baths wash the patterns off, a good deal of time is spent renewing them. The property-marks of these Indians, of which some specimens are given in the illustrations, are among the few things of that nature reported from the Indians of South America. The feather headdress formerly in use has practically disappeared. Firearms are gradually driving out of use the bow and arrow, while the old spears and clubs have disappeared. They are skilful canoe-men and paddle upright. The only native industry completely preserved is pottery-making, with great variety of form and ornamentation. On the occasion of marriage the groom's "totem" is carried in procession to his new house. With the Caduvei festivals coincide with plenitude of food. Fisticuffs are still common for sport. Religion with the Caduvei consists of ancestor-worship, spirit-cult, etc., — the ghosts of the dead

are much feared. Burials take place where the death occurred, — then after 10 or 12 days the remains are taken up, the bones cleaned and reinterred. The Toba are very fond of gambling games (tossing up sticks). With the Toba the shamans are of both sexes, and use the rattle called *tiguitté*. All deformed and weak children and helpless old people are killed, — the latter are buried alive. The living infant is also sometimes buried with its dead mother. The life beyond the grave is a somewhat improved form of that here. Christians are looked upon as evil spirits or shamans. The Mocobi and Toba together were said to number in the end of the eighteenth century some 14,000 souls; now there are but few small groups of the former left, — nothing like a *tribe*. Of the Payaguá, who, in the time of Azara, numbered 1000 souls, only some 40 or 50 individuals still survive. The language of the Payaguá, by reason of the earlier migrations of that people, has many foreign words, besides elements from Guavani and Spanish, but seems to belong in its essentials to the Guaicurú stock. The Guachi language is less certainly of Guaicurú affinities, although so considered by Dr. Koch. Altogether this study of the Guaicurú peoples is one of great value. — *Payaguá*. In the "Sitzungsberichte der Anthropologischen Gesellschaft in Wien" (1901, pp. 128, 129) Dr. Wilhelm Hein describes briefly, with two text-figures, "Eine Medicinpipe der Payaguá-Indianer," now in the Imperial Museum of Natural History in Vienna, having been received in 1880 from the Ambras collection, where it was credited to North America. Like the pipe described by von den Steinen from the same Indians (see this Journal, vol. xiv. p. 98), this specimen has also carved upon it more or less recognizable scenes from the Garden of Eden.

MASKOI (MACHICUI). In the "Mittheilungen der Anthropologischen Gesellschaft in Wien" (vol. xxxii. 1902, pp. 130-148) Dr. Theodor Koch writes of "Die Maskoi-Gruppe im Gran Chaco." By *Maskoi* the author means the so-called "Lengua" and immediately related tribes, — Aguirre in 1793 styles them indifferently *Machicuy* or *Mascoy*, and this old name Dr. Koch proposes to use to designate the group in preference to the unmeaning Spanish term *Lengua* "tongue"). The most important of the Maskoi tribes are the "Lengua," whose own name is said to be *Gekoinlahaa'k*. Besides general ethnographic and historical information this paper contains (pp. 141-148) comparative vocabularies of the Maskoi tribes: Mascoy (Machicuy), Guaná, Lengua, Angaité, and Sanapaná, chiefly from Boggiani and Bohls. — In the "Archivio per l'Antropologia e la Etnologia" (vol. xxxii. 1902, pp. 377-393) Domenica del Campana has an article "Sopra alcuni oggetti etnografici appartenenti o attribuiti ai Macicui esistenti nel Museo Nazionale di Antropologia di

Firenze." Among the objects (now in the National Anthropological Museum at Florence) described are: a wooden pipe with cock's head (?) and a wooden whistle from the Lengua; a collar of shell-plaques, a bowl pipe of heavy wood, two fire-sticks, and a fish-hook from the Angaité; also two bows and some bundles of arrows said to be from the Angaité. The article is accompanied by one plate (4 figs.) and 3 text-figures. — *Tapii and Tapihete*. In the same journal (pp. 283-289) the same writer publishes "Cenni su i Tapii ed i Tapihete." The Tapii and Tapihete inhabit the Izòzo country of the Gran Chaco, — the Tapii number at least 1500. Political organization, habits and customs, etc., are practically the same as those of the Chiriguani. The description of a masked ball on page 287 shows how Indian customs have been modified by contact with the whites. The author considers that the Tapii and Tapihete belong to the Chiriguan group of tribes. These notes are based chiefly on Ducci, Giannellini, Cardus, and Thonar.

PERU. In the "Revista del Museo de la Plata," vol. xi. (1902), pp. 29-33, Dr. Lehmann-Nitsche discusses briefly "Patologia en la alfarería peruana," — Peruvian pottery in human form representing pathological conditions of the body or some of its members. Certain of these pieces of pottery hardly represent mutilated criminals, as some have suggested, but rather individuals suffering from such diseases as the *uta* and the results of surgical treatment of them. The specimen figured in the text, exemplifies, the author thinks, an amputation.

A. F. C. and I. C. C.

NOTES AND QUERIES.

CAT BURIED WITH MISTRESS. The following extract from the "Worcester (Mass.) Evening Gazette" of November 6, 1902, deserves a place in these columns:—

"In the same coffin, lying at the feet of his beloved mistress, Mrs. Hor-tense B. Weaver, wife of Charles A. Weaver, a well-known insurance man, a large Maltese cat was buried in Jewett City, Conn., this afternoon. The funeral sermon over the remains of Mrs. Weaver and her pet was preached at the family residence, 423 Pleasant Street, at half-past eleven o'clock this morning, by Rev. Inman L. Willcox, pastor of the Park Church, and the casket containing both bodies was taken on the train to Jewett City this afternoon.

"Mrs. Weaver was thirty-four years old, and the cat had been a family pet for six years. His name was Tom, and he was a beautiful specimen of the ordinary native. When his mistress was taken suddenly ill, three weeks ago, Tom was constantly by her side, and his display of affection was remarkable. A few hours before her death Mrs. Weaver asked that the cat be placed in the same coffin with her, and her wishes were carried out.

"The cat was taken to the undertaking rooms yesterday and chloro-formed. The body was then embalmed and placed in the casket with Mrs. Weaver this morning. The strange sight occasioned a great deal of comment among the people who were at the funeral, but as the services were private, all those who were present declined to express an opinion.

"So far as can be learned this is the first time a cat has been buried in the same coffin with a human being in Worcester."

MAD-STONES. The literature of the mad-stone has recently been increased by a circular, a copy of which the editor owes to Dr. F. W. Hodge, of Washington, D. C., the editor of the "American Anthropologist." This circular, with its peculiar spelling of certain words, runs thus:—

"Mad-stone *vs.* Hydrophobia. Not as a Remedy, but a preventive, for the reason that it extracts from the wound made by the Dog or other animal afflicted with Rabies or Mad, the Virus deposit, which is contained in the Saliva or secretion of the animal's mouth. What is a Mad-stone? It is a compact of Vegetable and Mucus Matters, and formed by a freak of nature in the small or second stomach of a Hermaphrodite Deer, and so constructed with its innumerable cells that when applied to lacerated flesh, it adheres at once and every cell exercises a suction power, but does not absorb any substance except Virus; because the cells are too diminutive in size to take in even blood, which is too coarse and tough to gain entrance. The above explanation of the Mad-stone is given by T. M. Murphree, of Troy, Ala., who has two of these wonderful absorbants, and has been operating them more than ten years with unfailing success, having operated upon Fifty-Nine Patients who carried home with them the Virus extraction in a clear glass bottle to exhibit to their friends and relatives, and of course

went away rejoicing that they had been relieved of the cause which produces Hydrophobia, which means death. Testimonials can be furnished by the dozen if desired. The Mad-Stones are not for sale."

"FILIPINO." The next dictionary of "political Americanisms" will need to contain the word "Filipino," in the sense of "opponent of a regularly nominated candidate," — this with a variety of shades of meaning, none of them, apparently, as honorable as "mugwump," which applied to the "better element," whereas "Filipino" seems often to be applied to the "worst." This meaning of the word has arisen out of the amenities of party politics in the city of Boston, but "Filipino" has found currency also in the newspaper literature of several of the other large cities of the Commonwealth. The original twist of the word is due to the unfavorable opinion of the Filipinos held in certain quarters.

TAHITIAN MONTH NAMES, ETC. The Tahitian natives have borrowed the English names of the months of the year and modified them to suit the phonetic genius of their language. Many of them would hardly be recognized by us on first hearing or at first sight. The month names are: Janu-ari, Fepuari, Mati, Eperera, Me, Juni, Tiurai, Atele, Tetema, Atopa, Noema, Titema. According to Paul Huguenin (Bull. d. la Soc. Neuchât. de Géogr., vol. xiv. 1902, p. 209), the Tahitians have also adopted a number of other English words such as: *Afa* (half), *puta* (book), *hamera* (hammer), *inika* (ink), *pani* (pan), *perofeta* (prophet), *tapati* (sabbath), *tuime* (time), *taofe* (coffee), *taole* (doctor), *tapitana* (captain), *tavana* (governor), *tihota* (sugar), *titela* (tea-kettle), *tuata* (quarter), *Faraire* (Friday). Two consonants must never follow one another, which accounts for some of the changes loan-words undergo. In learning French the natives replaced the consonants *d, g, k, c, s, z* by *t*. Thus the children, who acquire French easily, have been heard to chant in unison during the recitation of the Lord's Prayer: "Préserve-nous de la sensation" (for tentation). The French word *président* becomes *peretiteni*, and *république* changes to *repupilita*; *France* becomes *Farani*.

THE "FIRE-WALK" IN TAHITI. Professor S. P. Langley's valuable and interesting account of "The Fire-Walk Ceremony in Tahiti," which appeared in "Nature" (London) for Aug. 22, 1901, has been reprinted (with three plates) in the "Report of the Smithsonian Institution" for 1901, pp. 539-544.

EXCISION OF UVULA. In his brief account of the Somali (Russk. Antr. Zhur., Moskva, 1901) Perfilief notes the prevalence among this African people of the curious custom of removing the uvula, ostensibly as a prophylactic against diseases of the throat, etc.

ORIGIN OF AGRICULTURE. In a communication to the "Société d'Anthropologie de Bruxelles" (Bull. et Mém. vol. xviii. 1899-1900, p. xxi.), M.

Goblet d'Alviella maintained that man discovered that the plant came from the seeds, as a result of his placing seeds, along with other foods, in the tombs of the dead, and observing the subsequent growth. Later on he sacrificed victims to propitiate the fecundative powers of the earth.

ARAB LYING. The following characterization of the Arab *penchant* for not telling the truth is from a paper by Dr. G. Saint-Paul on the Tunisians (Bull. et Mém. Soc. d'Anthr. de Paris, 1902, v^e s. vol. iii. p. 297): "Arab lying is exasperating. It is absurd and victorious. It triumphs easily over the critical sense and the habit of scientific reasoning. It is sometimes childish. Your native servants will never be taken unawares. You forbid one of them to smoke in your dining-room and you surprise him there with a cigarette in his mouth. 'You were smoking,' 'No.' 'I saw you.' 'Impossible.' 'You had a cigarette in your mouth; you are hiding it in your hand; there it is!' 'Then God put it in my hand.' . . . The native denies always. Taken red-handed he denies. Beneath blows he denies. Pain is sometimes powerless to make him confess, even at the point of death. This obstinacy is due in part to the high idea he has of his dignity; his pride forbids him a confession, because the avowal of his lying is infinitely humiliating in his eyes. The fear of 'losing face' is all powerful in him. To recognize a fault is more shameful than to have committed it. Hence the peculiar obstinacy of the native in denying, even when it would be to his interest to confess, an obstinacy not manifested in other ways.

"If the Arab confesses, it will be without witnesses. If you beat him, he will ask as a favor that no one see his punishment. The threat of a reprimand in public is very effective with young natives who are not vicious, and whom acquaintance with Europeans or Mussulmans of a loose sort has not deprived of their original characters."

But every one knows how hard it is for civilization, even in the Aryan peoples, to inculcate an absolute regard for truth. All races of man have those who believe that "smartness" consists in not being caught.

RUTHENIAN PROVERBS. The first part of Dr. Ivan Franko's "Galitch'korus'ko narodni pripovidki," a collection of Galician Ruthenian proverbs, appears as vol. x. (Lwow, 1901, viii + 200 pp.) of the "Etnographistchnii Zbirnik." It contains entries under Abi-Vidati, the largest number (385) relating to Bog (God). The author estimates that the whole collection will make three or four volumes, each containing about three such parts as the one just published. The collection will include all Galician Ruthenian proverbs hitherto published, besides many others collected orally by the author himself and various other individuals. Place of collection and name of collector are added to each proverb, where these are known. Explanations are given wherever deemed necessary, and references made to such folk-ideas, customs, beliefs, legends, etc., as may have had to do with the origin of the proverbs. Analogical proverbs in other languages are generally indicated. Wherever possible the dialect form is recorded and variants indicated. In the preface a bibliography (pp. ii-viii) of proverb-

collections is given. Dr. Franko's work will be a most valuable contribution to paremiology.

MICKIEWICZ AND FOLK-LITERATURE. At the International Folk-Lore Congress held at Paris in 1900, Dr. V. Bugiel read a paper (Congrès Int. d. Trad. Pop., Paris, 1902, pp. 92-107) on "Mickiewicz et la littérature populaire," a contribution to the study of the influence of oral upon written literature. Mickiewicz (1798-1855) was born in a Lithuanian hamlet, where three ethnologic elements met, — Poles, White Russians, and Lithuanians, — each speaking their own tongue and exerting an influence after their kind. His family belonged to the Polish "petite noblesse," who, like the peasant, are but *folk*. "His childhood," we are told, "was so imbued with folk-elements that he never escaped from their influence." In her "Souvenirs," the poet's daughter, Mrs. Gorecka, describes an old servant of his parents named Blaise, who every evening told the children most fantastic tales, and when he became tired, Gasiewska, the old nurse, drew on her inexhaustible fund of tales, songs, and legends. No wonder, then, that when, in 1833, Zaleski published one of the first collections of Polish folk-songs, Mickiewicz declared that he had heard and learned them all by heart at home. These folk-songs made a deep impression upon him, as can be seen from his poem, *Conrad Wallenrod* (1828). Among the friends of his youth was Czeczott, who afterwards published a volume of folk-songs, and at the University of Wilna he came into contact with the celebrated Joachim Lelewel, one of the first Polish folk-lorists. His first volume of poems, *Ballady i romanse* (1822), is "based almost entirely upon subjects borrowed from folk-literature." Another important work, dramatic in form, *Dziady* ("Forefathers"), has for its framework the folk-ceremonies in honor of the dead, — a custom now moribund, but in full flourish in the poet's youth. The second part of this poem contains in six hundred lines a faithful description of a folk-ceremony, such as one meets nowhere else except in Chevtchenko or Mistral. Of his tales and stories in verse *Golono strzyżono* and *Zona uparta* are founded upon Polish folk-anecdotes. His masterpiece, the epic *Pan Tadeusz* ("Master Thaddeus"), published in 1834, — an English translation appeared in 1886, — has a particular flavor from the flowers of folk-literature with which it abounds. The account of the animal state was not coined out of hand by the poet, but belongs to folk-literature. In his course of lectures at the Collège de France, 1844-1848, on Slavonic literature, Mickiewicz treated of Servian folk-poetry, and in his conversations, as reported by his son Ladislas, occur several passages which prove that he possessed some excellent ideas upon the general subject of folk-tales. He was no partisan of the theory current in his day that such tales had exclusively a prehistoric origin, but saw clearly that they might and did arise everywhere and in all ages.

It is evident that the great Polish poet was much indebted to folk-literature for the inspiration and the content of his works. This is but one more brilliant proof of the rôle which the mind of the people plays in the genius of the individual.

A. F. C.

LOCAL MEETINGS AND OTHER NOTICES.

CINCINNATI BRANCH OF AMERICAN FOLK-LORE SOCIETY. — The Cincinnati Branch of the American Folk-Lore Society has adopted the following interesting and comprehensive programme for 1902-1903: October 15. Folk-Lore of Halloween, Mrs. George B. Nichols. Hostesses: Mesdames Wiltsee and Early. — November 19. Folk-Lore of China, Mrs. Dr. J. D. Buck. Hostesses: Misses Bechtel and Temple. — December 17. Folk-Lore of the Stork, Mr. William Hubbell Fisher (illustrated). Meeting at the Natural History Rooms. — January 21. Annual Meeting. The Prophet Elijah in Folk-Lore, Rev. Dr. David Philipson. — February 18. The Philosophy of Folk-Lore, Dr. C. D. Crank. Hostesses: Mesdames Crank and Marsh-Youmans. — March 18. Indian Folk-Lore and Moqui Snake Dance, Mr. Henry G. Ellard. Hostesses: Mesdames Buck and A. D. McLeod. — April 5. Additional Scottish Folk-Lore, Mr. A. D. McLeod. Hostesses: Mrs. and Miss Dickore. — May 20. Legends from Sunny Climes, Mrs. Jennie S. Early; May Day in Germany, Miss Marie Dickore. Meeting at residence of hostess, Mrs. H. Thane Miller, Lenox Place, Avondale. Meetings not otherwise designated will be held at Woman's Club rooms.

CONGRESS OF AMERICANISTS. — The Thirteenth Session of the Congrès International des Americanists was held, by invitation, at the American Museum of Natural History, New York, October 20-25, 1902. The preparations for the meeting were under the charge of a committee of forty members, with Morris K. Jesup as President, the Duc de Loubat as Vice-President, M. H. Saville as General Secretary, and Harlan I. Smith as Treasurer. Of this committee Major J. W. Powell and Dr. Thomas Wilson, to the grief of their colleagues, were removed by death before the Congress assembled. The official delegates to the Congress represented thirteen governments, nine museums, twenty-nine learned and scientific societies, and eighteen universities. There were also other distinguished men and women present. The subjects in which the Congress is interested, and to which its members and adherents devote themselves, are: 1. The native races of America, their origin, distribution, history, physical characteristics, languages, inventions, customs, and religions. 2. The history of the early contact between America and the Old World.

The officers, elected on Monday, were as follows: President, Morris K. Jesup (president American Museum of Natural History). Honorary President, Duc de Loubat (correspondent of the Institut de France). Vice-Presidents, Juan B. Ambrosetti (Argentine Republic); Alfredo Chavero (Mexico); Léon Lejéal (France); Karl von den Steinen (Germany); Hjalmar Stolpe (Sweden); F. W. Putnam (United States). General Secretary, M. H. Saville (American Museum of Natural History). Treasurer, Harlan I. Smith (American Museum of Natural History). These officers, together with the delegates from the various governments, institutions of learning,

scientific and historical societies, etc., formed the Bureau and Council of the Congress.

Some ninety-five papers, varying in length and importance from mere notes to elaborate monographs, were laid before the Congress, and, necessarily, not all of them could be read and discussed in the brief term of the meeting, although sessions were held daily from 10.30 A. M. to 1 P. M. and from 2 to 5 P. M. as a rule.

The papers of a folk-lore nature entered on the programme were : —

BOGORAS, W. : The Folk-Lore of N. E. Siberia as compared with that of N. W. America. A valuable and interesting paper to be published in full in the "American Anthropologist."

CHAVERO, A. : Los signos de los dias en el calendario de Palemké. Presented to the Congress in printed form.

CULIN, S. : The Ethnic Significance of Games in Reference to New and Old World Cultures. Read by title in absence of author.

DORSEY, G. A. : A Wichita Creation Myth. Read by title. To be printed in the Journal of American Folk-Lore.

DORSEY, G. A. : Pawnee Star Cult. Presented as an Addendum to Miss Fletcher's Paper.

DU BOIS, C. G. : Early Art of the Mission Indians of Southern California.

FARWELL, A. : American Indian Music (Ethnic and Artistic Significance), with Illustrations upon the Pianoforte. See "Science," n. s., vol. xvi. 1902, p. 895.

FEWKES, J. WALTER : The Hopi Earth Mother. Read by title in absence of author.

FLETCHER, A. C. : A Pawnee Star Cult. This excellent paper will probably be published shortly.

GRINNELL, G. B. : The Social Organization of the Cheyennes.

HAGAR, S. : Cuzco, the Celestial City. Read by title.

HEWITT, J. F. : The History of the Sun God in India, Persia, and Mexico, his Annual Death and Resurrection, and his Impenetrable Armor. Read by title.

HOLLAND, W. J. : The Petroglyphs at Smith's Ferry, Pa.

LEHMANN, W. : Tamoanchan and other Designations of the West, and their Relations to the Earth in Mexican Etymology. Read by title.

LEÓN, N. : Datos referentes a una especie nueva de escritura geroglífica en México.

LUMHOLTZ, C. : Conventionalism in Designs of the Huichols of Mexico. Read by title in absence of author.

MATTHEWS, W. : Probable Myths of Parturition. Read by title in absence of author.

McGEE, W J : Some Fundamental Factors in Social Organization.

McGUIRE, J. D. : Anthropology in Early American Writings.

MORSE, E. S. : No Evidences of Chinese Contact in Central America. Read by title.

NUTTALL, Z. : A Penitential Rite of the Ancient Mexicans (Ear-Piercing).

NUTTALL, Z.: A Suggestion to Maya Scholars (classifying numeral suffixes).

NUTTALL, Z.: The Ancient Mexican Name of a Constellation according to two Different Authors.

VAN PANHUYS, J. L.: On the Origin and Meaning of the Name *Catskill*.

VAN PANHUYS, J. L.: On the Ornamentation in Use by Savage Tribes in Dutch Guiana, and its meaning.

VAN PANHUYS, J. L.: Carib Words in Dutch.

VAN PANHUYS, J. L.: Ways of Paying in the New Netherlands, Dutch Guiana, etc. These papers were all brief.

PEET, S. D.: The various Symbols common in the East, which are found in America. Read by title.

PEPPER, G. H.: Notes on the Art of the Pueblo Bonito, New Mexico.

RINK, S.: A Comparative Study of Two Indian and Eskimo Legends. Read by title.

ROSA (DE LA), G.: Notes on the Peculiar Language of the Chimu of the Peruvian Coast and on some Traces of the Use of Hieroglyphic Writing by this Civilized People.

SAVILLE, M. H.: The Cruciform Structures at Mitla.

SELER, E.: The Pictorial and Hieroglyphic Writing of Mexico and Central America.

SELER, E.: Ancient Mexican Religious Poetry.

SWANTON, J.: The Social Organization of the Haidas. Read by title.

THOMPSON, E. H.: Mural Paintings of Yucatan.

THOMPSON, E. H.: Phonographic Reproductions of Maya Songs (Sun Dance) and Conversation.

TOZZEH, A. M.: A Navajo Sand-Picture of the Rain-Gods and the Attendant Ceremony.

WISSLER, C.: Symbolism of the Dakotas. Read by title.

The Congress, both from a scientific and a social point of view, was a very successful event, and Mr. Morris K. Jesup in particular, together with the Duc de Loubat, are to be congratulated on the results of their devotion to the cause of science as evidenced by the support they have given to American anthropological and archæological research. The special vote of appreciation of the work of the Jesup North Pacific Expedition was well deserved. The social events of the session, besides dinners by Mr. Jesup and the Duc de Loubat, included a pleasant lunch at Columbia University. The provision of a daily lunch at 1 P. M. in the Museum was much appreciated by all concerned.

The next meeting of the Congress will be at Stuttgart in 1904. As committee of preparation the following were elected: Count Linden (Chief Chamberlain to the King of Wurtemberg and head of the Ethnological Museum at Stuttgart), Dr. von den Steinen, and Professor Selser. As a committee to edit the proceedings of the New York Congress for publication, Professor Putnam (chairman), Dr. Saville, and Dr. Boas were appointed.

A special effort will be made to get the South American countries interested in the Congress of 1904.

The delegate of the American Folk-Lore Society to the New York Congress was the Secretary, W. W. Newell. The editor of the Journal attended as the representative of Clark University. Taking the meeting all together, much good is expected to result from it to all branches of anthropological science. A rather full account of the proceedings of the Congress by Dr. A. F. Chamberlain has appeared in "Science" (N. Y.) for December 5, 1902, pages 884-899.

A. F. C.

BIBLIOGRAPHICAL NOTES.

BOOKS.

PSYCHOLOGIE DER NATURVÖLKER. Entwicklungs-psychologische Charakteristik des Naturmenschen in intellektueller, ästhetischer, ethischer und religiöser Beziehung. Eine natürliche Schöpfungsgeschichte menschlichen Vorstellens, Wollens und Glaubens. Von Dr. FRITZ SCHULTZE. Leipzig: Verlag von Veit & Comp. 1900. Pp. xii, + 392.

The three "books" into which this volume is divided treat, respectively, of the Thought (pp. 18-138), Will (pp. 139-210), and Religion (pp. 211-359) of Primitive Man. The Introduction (pp. 1-17) deals with the cultural and psychological classification of the races of mankind (Dr. Schultze adopts the arrangement given by Sutherland in his recent work on "The Origin and Growth of the Moral Instinct"), and an Appendix (pp. 360-392) treats of Ethics from the evolutionary point of view. In the section on "Thought" the author discusses: Senses, Ideas, Counting, Language, Art (painting and plastic art, music, technique); under "Will" are included: Instincts, Emotions, Sex-Phenomena; the book on "Religion" treats of: Fetishism, Animism, Adoration of the heavenly bodies. Among the general conclusions of the author are the following: Primitive man is a *sense*-man, not a *thought*-man; one of the ideals of primitive man is idleness; the resemblance of primitive man to the child is rather *childish* than *childlike*. It is evident that the author has not laid under contribution the rich additions to the literature of savage and barbarous life and action made by recent American and English investigators. This is clear if one compares Dr. Schultze's estimate of the mind, instincts, and passions of primitive man with Dr. Boas's statements regarding the same in his address before Section H of the American Association for the Advancement of Science in 1894. Nor are the sections on counting and language up to date. Concerning the origin of the belief in a spirit-world the author (contrary to Koch, whose treatise on "Animism" has been reviewed in this Journal, vol. xiii. p. 302) ascribes it to consideration of death. In spite of its compact character, the section on Religion contains much of interest to the folk-lorist. Dr. Schultze seeks to trace certain stages of development in the mythological ideas of primitive man, which are interesting, if hazardous and doubtful. Some of these are as follows:—

IDEA OF SOUL.

1. Pulse and breath.
2. Heart and breath.
3. Blood and breath.
4. Breath alone.

ADORATION OF MOON AND SUN.

1. Moon-man, Sun-thing.
2. Moon-man, Sun-woman.
3. Moon-woman, Sun-woman.
4. Moon-man, Sun-man.
5. Moon-woman, Sun-man.

ADORATION OF SKY.

1. Night-Sky = Man. Earth = Woman.
2. Night-Sky = Man. Day-Sky = Woman.
3. Night-Sky = Man. Day-Sky = Man.
4. Sky (all) = Woman and Mother of Sun-God.
5. Sky (all) = Man, Allfather, Allmaker, Allruler.

Folk-lorists will be interested in the manner in which an evolutionist philosopher comes to such conclusions. On the whole, Dr. Schultze's book is a suggestive one, and its value would have been increased by an index.

Alex. F. Chamberlain.

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INDEX TO VOLUME XV.

American Folk-Lore Society :

Thirteenth Annual Meeting, 56; Report of Council, 56; Treasurer's Report, 57; officers elected, 57; papers read, 58; committees, 59; officers, 301; honorary, life, and annual members, 301; libraries and societies, members or subscribing, 305; subscribers to publication fund, 306.

Animals in folk-lore and myth :

Alligator, 221; animals in general, 69, 90, 125, 208, 217, 222, 275; antelope, 38; badger, 17, 86; bat, 90; bear, 17, 18, 33-35, 38, 84, 180, 209, 237, 238, 239; beaver, 48, 137, 179, 226, 227; beetle, 188, 279; birds in general, 27, 28, 30, 32, 38, 62, 69, 87, 90, 132, 153, 197, 212, 213, 222, 288; blue jay, 137, 179, 182; buffalo, 175, 225, 228, 235, 279; bull, 178; butterfly, 46, 88; buzzard, 238, 239; carabao, 163; caribou, 45; cat, 74, 191, 273, 292; chipmunk, 243; cock, 208; cow, 33, 74; coyote, 38, 63, 137, 178; crocodile, 145; crow, 281; deer, 38, 217, 225, 278; deer-ticks, 278; dog, 74, 172, 182, 223, 292; donkey, 74, 131; dragon, 208, 213; eagle, 10, 16, 90, 175, 182, 232; earthworm, 125; elk, 172; fish, 38, 144, 208; fish-hawk, 278; fox, 16, 37, 64; frog, 190, 279; grizzly bear, 86, 137, 190, 279; ground-hog, 249; grouse, 182; *Grypototherium*, 287; hen, 45, 74; horse, 16, 34, 70, 170, 187, 212, 269, 273; insects, 38, 90; leech, 192; lizard, 279; loon, 278; mink, 48; monkey, 122, 161; mountain-lion, 221, 278; mouse, 224; narwhal, 118; ostrich, 188; otter, 287; opossum, 173; owl, 182; parrot, 134; pig, 63, 74; pigeon, 226; pike, 105, 236; porcupine, 38, 91, 179; rabbit, 120, 279; raccoon, 84, 173; rat, 176; rattlesnake, 278; raven, 48, 137, 182; rhea, 188; robin, 132, 279; salmon, 182; sheep, 97; skunk, 48, 279; snakes, 18, 21, 29, 30, 38, 48, 125, 177; spider, 86, 224; squirrel, 38; tiger, 282; turtle, 134, 180, 278, 281; water-tiger, 287; whip-poor-will, 99; wild cat, 182; wolf, 74, 173, 179, 180, 279.

Beauchamp, W. M., Onondaga Plant-

Names, 91-103: Introductory, 91; pine, spruce, fir, cedar, yew, tamarack, elm oak, 91; sycamore, maple, beech, basswood, birch, tulip-tree, ash, butternut, hickory, chestnut, 92; walnut, bladder-nut, willow, alder, leatherwood, sumac, hazel, spice-wood, sassafras, apple, crab, thorn, cherry, 93; pear, peach, plum, orange, lemon, alder, iron-wood, aspen, mulberry, grape, Virginia creeper, poison ivy, bittersweet, prickly ash, strawberry, currant, gooseberry, huckleberry, blackberry, 94; raspberry, thimbleberry, wood, tree, forest, bush, leaf, grasses, rush, flag, hay, wheat, rice, barley, buckwheat, corn, 95; timothy, clover, weeds, thistle, flax, hemp, milkweed, plantain, moss, lichen, buttercup, poke-weed, nettle, catnip, tobacco, 96; water-hemlock, salicornia, pennyroyal, peppermint, spearmint, horehound, weeds, sarsaparilla, ginseng, 97; snake-root, artichoke, elecampane, sunflower, dock, mullein, thoroughwort, boneset, indigo, potato, onion, garlic, leek, turnip, beet, carrot, beans, 98; pumpkin, squash, watermelon, muskmelon, cucumber, cabbage, lettuce, tomato, cowslip, blood-root, moccasin-flower, mandrake, violets, pansy, hepatica, Jack-in-the-pulpit, goldenrod, aster, wintergreen, partridge-berry, hop, dicentra, 99; clematis, catkins, trillium, false mitrewort, cohosh, rose, dentaria, brown beech drops, fungus, dog-tooth violet, 100; plants without name, 100; flower, bark, brushwood, bud, branch, stick, log, orchard, garden, field, farm, turf, sod, blight, sap, crop, sheaf, chaff, pepper, hazel-nut, 101; corn, beans, and pumpkins, 101, 102; properties and uses of plants, 103; cranberry, 103; the "universal plants," 103.

Bibliographical Notes :

Books, 134-142, 206-211; Recent Articles, 68-71, 211-213; Notes on Folk-

- Lore Periodicals, 72, 214. See Record of American Folk-Lore.
- Bolton, Henry Carrington, *The Vintner's Bush*, 40-45; Proverb about "bush," 40; the "bush" in Italy, 41, 42; signs, 42; in France, Germany, England, 43, 44; a "trade emblem," 44.
- Books Reviewed:
- Bastian, A., *Der Menschheitsgedanke durch Raum und Zeit*, 210; Bowditch, C. P., *Notes on the Report of Teobert Maler*, 136; Friedmann, M., *Ueber Wahnideen im Völkerleben*, 141; Gordon, G. B., *The Hieroglyphic Stairway Ruins of Copan*, 134; Grinnell, G. B., *The Punishment of the Stinky*, 137; Hommel, *Der Gestrondienst der alten Araber*, 138; James, G. W., *Indian Basketry*, 138; Laufer, B., *The Decorative Art of the Amur Tribes*, 208; Maler, T., *Researches in the Central Portion of the Usumatsintla Valley*, 134; Matthews, A., *The Terms Hired Man and Help*, Brother Jonathan, *The Term Indian Summer*, 206; Schultze, F., *Psychologie der Naturvölker*, 299; Sombart, W., *Wirtschaft und Mode*, 142; Zürcher, G., *Kinderleid und Kinderspiel im Kanton Bern*, 140.
- Chamberlain, Alexander F., *Memorials of the "Indian,"* 107-116: The term, "Indian," 107; place-names compounded with "Indian," 107, 108; things named after the Indian: *Indian* arrow — *Indian* whort, 108-111; things named after the "squaw:" *squaw*-berry — *squaw*-weed, 111; things named after the "pappoose" and "le sauvage," 112; *les nations*, 112; the "Indian" in children's games and songs, 112-114; in folk-songs of Canada, 114-116.
- Chamberlain, Alexander F., In *Memoriam*: John Wesley Powell, 199-205: Sketch of life and activities, 201, 202; folk-lore publications, 203; as an evolutionist, 204.
- Chamberlain, Alexander F., In *Memoriam*: Thomas Wilson, 205, 206: Life and activities, 204; folk-lore publications, 205.
- Chamberlain, Alexander F., *Algonkian Words in American English: A Study in the Contact of the White Man and the Indian*, 240-267: Introductory, 240; apishamore, 240; asimina, assapan, babiche, cantico, carcajou, 241; caribou, cashaw, caucus, chebacco, chebog, 242; chequet, chincapin, chipmunk, chogset, cisco, ciscoette, 243; cockarouse, cohush, dockmackie, hackmatack, hickory, 244; hominy, kennebunker, killhag, 245; kinikinnick, kiskitomas, longe, Mackinaw, 246; mananosay, manito, maskinonge, maycock, may-pop, 247; menhaden, methy, moccasin, mocuck, Mohawk, 248; moonack, moose, moosemise, 249; mugwump, mummychog, muskeg, musquash, 250; namaycush, neeskotting, Neshanock; Nesquehonite, netop, nocake, opossum, 251; oquassa, pappoose, pauhagen, peag, pecan, pekan, pembina, pemmican, 252; persimmon, pipsissewa, pocosin, pocan, pogy, podunk, poke, 253; poketoken, pone, pooquaw, poose-back, porgy, powwow, 254; puccoon, pung, quahog, quasky, quickhatch, raccoon, 255; roanoke, rockahominy, Rockaway, sachem, sagakomi, sagamite, 256; sagamore, samp, sannup, saskatoon, scup, scuppernong, seawan, 257; shaganappi, siscowit, skunk, squantersquash, Squantum, 258; Squash, squaw, 259; squeteague, succotash, suppawn, tamarack, Tammany, 260; tautog, tawkee, terrapin, toboggan, 261; togue, tomahawk, 262; Tom Pung, totem, tuckahoe, 263; Tuckemuck, tuladi, tulibee, wabash, wammikin, wampum, wananish, 264; wangan, wankapin, wapattoo, wapiti, watap, wauregan, wavy, 265; wejack, wendigo, werowance, whiskey-Jack, wicopy, wigwam, wigwassing, 266; woodchuck, 267.
- Chamberlain, A. F., and Isabel C. Chamberlain. See Record of American Folk-Lore.
- Dorsey, George A., *Wichita Tales*, 215-239; condition of things at the beginning, 215; first man (darkness) and woman, 215, 216; creation of men and their multiplication, 216; ball-play, 216; origin of day and night, deer killed become stars, 217; ball-play, 218; woman changed to bird, 220; destroyers, 221; cave-dwellers, 222; dog-children, 223; spider-woman, 224; coming of flood, 225; monsters, 226; passing of flood, 226; people on top of canes, 227; reconstruction of surface of earth, restoration of living creatures to water, land, etc., 228; marriages and multiplication of men and women; fights and victory dance, 230; Wichitas and Pawnees, 230; Apaches

and Osages, 231; migrations, 232; projected village and final settlement, 234; dance and vision, 235-237; return of Broken-Leg-Bear, 238.

Fewkes, J. Walter, Sky-god Personations in Hopi Worship, 14-32. Introductory, 14, 15; dramatization of return of sun-god, 16; actions of man personating sun-god, 17; departure of clan-ancestors, 19; a germ-god, 21; pamüti-festival, 25; sun-god personifications (masked dancers), 26; shalako, 27; advent and departure of sun-god (winter-solstice dramatization), 28; personation of lightning-wielding sky-god, 29; idol of sky-god with lightning symbols, 30; conclusions, 30-32.

Hudson, J. W., An Indian Myth of the San Joaquin Basin, 104-106: Tule river version of myth, 105; man beats wife to death, she comes back, he goes to spirit land, and dies after telling of his journey, 104, 105; Teukcänsi version, 105; Merced river Indian's account of belief in future life, 106; legends indicate former existence of sea, 106.

Indian Tribes, Peoples, etc.:

Abenaki, 117, 246, 250, 252, 254, 257, 258, 265; Abipones, 289; Acanayutos, 51; Acoma, 88, 181; Alcoholados, 51; Angaité, 290; Apache, 46, 230; Arapaho, 45, 275, 284; Araucanian, 50, 184, 287; Arickarees, 126; Assiniboine, 6; Aurohuacos, 51; Aztecs, 10, 48, 72, 83, 121, 122; Bakairi, 185; Blackfoot, 45, 117, 137; Bloods, 117, 137; Botocudo, 50; Brazil, 185; Caduvei, 289; Calchaqui, 288; Carib, 285; Catawba, 120; Cayuga, 102; Cheyenne, 117, 276; Chimiles, 51; Chinook, 118, 137, 182; Chiquito, 185; Cocinas, 51; Costa Rica, 183; Cree, 60-62, 117, 241, 248, 250-255, 257, 258, 263, 268; Cuba, 285; Dakota, 45; Delaware (Lenapé), 97, 102, 241, 244, 249, 251, 254, 266; Déné, 46; Eskimo, 118, 180, 211, 277; Flatheads, 63; Fuegian, 186; Goajiro, 51; Grand Chaco, 186; Guachi, 289; Guana, 290; Guarani, 186; Guaikurú, 289; Guayaquí, 123, 186; Haida, 277; Hopi (Moki), 14-32, 48, 179; Huichol, 280; Iowa, 172; Iroquois, 119; Illinois, 241, 246, 260, 263; Jivaro, 123; Kansas, 126; Kekchi, 50, 284;

Kickapoo, 171; Kiowa, 46, 181; Kootenay, 137, 180, 277; Laguna, 88; Lacandons, 123; Lenguas, 187, 290; Lucayans, 286; Maidu, 120, 124, 278; Maliseet, 254; Mandan, 126; Mariposa, 104; Ma-squ-hee, 172; Massachusetts, 241, 243, 251, 252, 254, 257-262, 265; Maya, 50, 112, 134, 183, 282; Mazahua, 47; Machicui, 290; Micmac, 45, 241, 242, 245, 257, 262; Mixe, 282; Mocobi, 290; Mohave, 281; Mohawk, 180, 248; Mohican, 248, 265; Montagnais, 264; Motilones, 51; Nanticokes, 97; Narragansett, 242-245, 248-251, 254, 255, 259-263, 288; Navaho, 46, 52, 118, 139, 277; Nez Percé, 137; Ogalala, 48; Ojibwa (Chippewa), 84, 117, 179, 276; Omaha, 33, 126, 182; Ona, 186; Oneidas, 97, 99; Onondagas, 91; Orejones, 51; Osage, 120; Otomaco, 52; Pampanillas, 51; Paiutes, 52; Passamaquoddy, 245, 265; Payagua, 187, 289; Pawnees, 118, 137, 230; Penobscot, 117; Peru, 123, 291; Piegan, 84, 117, 137; Pima, 10; Pintados, 51; Pipil, 121; Piras, 120; Pit River, 120, 124; Pomo, 119, 124; Porto Rico, 286; Quiché, 184; Quilleutes, 182; Quinault, 181; Sac and Fox, 170-178; Saboba, 36; Sanapanas, 290; Sta. Barbara, 43; Seri, 48, 182; Shushwap, 47; Sioux, 84, 183; Sk-qomic, 47; Tahachipi, 36; Toba, 289; Tupe, 51; Tzutuhil, 284; Taphete, 291; Tapii, 291; Utah, 26; Virginian, 241-249, 252-257, 261, 262; Wallapai, 139; Wichita, 179, 213-239; Winnebago, 84; Wintun, 118, 124, 279; Yanan, 124, 190, 279; Ysleta, 120; Zapotec, 281.

James, George Wharton, A Saboba Origin-Myth, 36-39: Account of narrator, 36; migration from land of setting sun, 56; storm and darkness, 36, 37; sacrifice and dance, 37; first sunrise, 37; variation of bare earth, 38; creation of new peoples, tribes and languages, 38; death of Uuyot, the leader, and his burial, 38.

Jenks, Albert Ernest, The Bear Maiden, 33-35: Two elder daughters of old man and woman start out to find work, 33; followed by younger sister (little bear), 33; reach wigwam of old woman and two daughters, 33; younger sister changes places of sleepers, and mother kills her daughters, 34; younger sister brings back son, finds lost horse of old chief, whose son she had married, 34; is thrown into

fire, and becomes beautiful, 35; author's note, 35.

Lasley, Mary, *Sac and Fox Tales*, 170-178: Editorial note, 170; sacred pipe, 170; fasting and woman's legend, 171; a story about 'possum, 173; story of a boy who killed a 'coon, 173; the chief's daughter and the orphan, 174; the Indian who crossed the ocean, 175; the story of the twins, 176-178.

Local Meetings and Other Notices:

Baltimore, 66, 67; The International Congress of Americanists, 67, 68; American Association for the Advancement of Science, 68; Boston, 133; Annual Meeting, 206; Cincinnati Branch of American Folk-Lore Society, 296; International Congress of Americanists, 296-299.

Meeker, Louis L., *White Man*, 84-87: The clown or trick-player, 84; dives for shadow-plums, 84; deceives bear-women, 85; kills and roasts bear-babies, serving them up in feast to mothers, 85; bear-boy, by aid of animals, digs hole, into which man, who paints himself white, crawls, 86; he kills and cooks the bear-women, 87; story teaches children not to be cross, 87.

Moore, Isabel, *Portuguese Folk-Songs*, 165-169: *Fado*, meaning and nature, 166; *Fado Hilario*, 168; *Fado Rey Colaço*, 168; *Fado marítimo*, 169.

Newell, William Wells, *The Legend of the Holy Grail*, vii. 54, 55: *The Grail and Glastonbury*, 54; notes, 55.

Notes and Queries:

Notes of Cree Folk-Lore (A. F. Chamberlain), 60-62; *Abenaki Witchcraft Story* (Mrs. E. W. Deming), 62, 63; *Coyote and Little Pig*, *The Three Little Pigs* (Mary A. Owen), 63-65; *Work accomplished in the Study of American Indian Folk-Lore* (A. F. C.), 127-129; *Exhibition of Puppets*, *Kraus Musical Museum in Florence*, *De Mortillet* (A. F. C.), 130; *The Bernstein Proverb Library*, *Toy Exhibition at Paris* (A. F. C.), 131; *Welsh Superstitions* (John L. Cowan), 131, 132; *Folk-Lore of Anthropology*, *Frog-Eating*, *Dutch Proverbs*, "*Arabian Nights*," *Folk-Lore of Eastern Europe*, "*Mother Goose*" Dinner, *Stu-*

pidity of Deities (A. F. C.), 190; *Collection of Esthonian Folk-Lore*, *Primitive Mathematics* (A. F. C.), 191; *Folk-Medicine* (Walter Hough), 191; *Tobacco for Leeches*, *The Past in the Present*, *Double Life* (A. F. C.), 192; "Give a thing and take a thing" (Charles Welsh), 193; *Florida Song Games* (H. E. K.), 193, 194; *The Ballad of the Jew's Daughter* (H. E. K.), 195, 196; *Notes of Tagal Folk-Lore* (A. F. C.), 196-198; *Japan and the Occident*, *Finnish Dances*, *Finnish Dialect Dictionary* (A. F. C.), 198; *Cat buried with Mistress*, 292; *Mad Stones*, 292; "*Filipino*," *Tahitian Month-names*, *The Fire-Walk in Tahiti*, *Excision of Uvula*, *Origin of Agriculture*, 293; *Arab Lying*, *Ruthenian Proverbs*, 294; *Mikiewicz and Folk-Literature*, 295. *Notes on Folk-Lore Periodicals*, 72, 214.

Phenomena of Nature, etc., in Folk-Lore and Myth:

Air, 153; *cardinal points*, 28, 88, 105, 122, 225, 234; *cold*, 91, 117, 137, 279; *earth*, 29, 35, 60, 275, 278; *earthquake*, 104, 188; *fire*, 21, 22, 46, 49, 63, 87, 275, 293; *fog*, 36, 234, 275; *heat*, 91; *light*, 35, 57, 275; *moon*, 35, 138, 234, 278; *night*, 36, 51; *rain*, 229, 288; *rainbow*, 70; *rock*, 77; *shadow*, 84, 226; *sky*, 14-32, 160, 182, 275; *snow*, 88, 275; *seasons*, 28, 88, 207, 234, 293; *stars*, 28, 104, 118, 137, 138, 217, 298; *sun*, 16-32, 36, 37, 138, 189, 278; *thunder* (and lightning), 62, 117, 183, 184, 278, 288; *water*, 49, 88, 105, 186, 213, 218, 225, 275; *weather*, 222; *wind*, 6, 88, 155, 225.

Philippine Peoples, 143-164, 196-198, 293.

Plants in folk-lore and myth, 16, 21, 32, 34, 38, 40-44, 49, 50, 68, 71, 84, 88, 91-103, 108-112, 125, 150, 179, 208, 211, 215, 225, 241, 243-245, 246, 247, 249, 252, 253, 254, 256, 259, 260, 261, 264, 265, 266, 271, 275, 277, 280, 281, 284, 293.

Porter, Ralph S., *The Story of Bantugan*, 143-161: *Characters of story*, 143; *stealing of Bantugan's sister by Spanish general*, 143; *king wants her for wife*, 144; *war results*, 145; *lover of Bantugan's sister sets out to rescue her*, 146; *disguises himself as a tiruray*, and makes use of magic, 147-151; *Bantugan's son, helped by magic, reaches the king*, 153-156; *Bantugan and Spaniards fight*, and *fleet of latter is sunk*, 159; *in another*

- battle Bantugan is defeated, 160; his wife also defeated, 161; legend of the island of Timaco, where Bantugan and his people live deep in the mountains, 161.
- Porter, Ralph S., *The Story of Datto Pata Mata*, 162-164: The wicked four-eyed chief steals maidens and wives, 162; induced to build house in form of ball, and gets in it, 163; it is put in the river and left there till all of his body but his jaws (now preserved in a box) was dead, 163; stolen maidens and wives return home, 163; betel, 164; burial customs, 164.
- Pradt, George H., *Shakok and Miochin: Origin of Summer and Winter*, 88-90: Daughter of Shakok, spirit of winter, wooed by Miochin, spirit of summer, 88, 89; contest between Shakok and Miochin, 89, 90; the latter wins and marries the girl, — hence summer and winter by agreement, 90.
- Recent articles of a comparative nature in folk-lore and other periodicals, 68-71, 211, 213.
- Record of American Folk-Lore, 45-53, 117-126, 179-189, 275-291: Algonkian, 45, 117, 179, 275; Athapascan, 46, 118, 277; Araucanian, 50, 184, 287; Botocudo, 50; Brazil, 185; Caddoan, 118, 179; Calchaqui, 288; Californian, 46; Carib, 285; Chinookan, 118; Chiquito, 185; Colombia, 51; Copehan, 118; Costa Rica, 183; Cuba, 285; Eskimo, 118, 119, 180, 277; Fuegian, 186; Grand Chaco, 186; Guai-kurú, 289; Guayaquí, 123, 186; Haida, 277; Iroquoian, 180, 181; Jivaro, 123; Kiowa, 47, 181; Kitunahan, 277; Kul-anapan, 119; Lengua, 187-189; Lucayans, 286; Maskoi (Machicui), 290; Mayan, 50, 122, 123, 183, 184, 282-285; Otomaco, 52; Otomi, 47; Palaihnihan, 120; Peruvian, 123, 291; Porto Rico, 276; Pueblos, 120, 151; Pujunan, 120, 278; Salishan, 47, 181, 182; Sahaptian, 120; Seri, 48, 182; Siouan, 48, 120, 182, 183; Uto-Aztecan (and Moki), 48, 49, 121, 122, 279; Yuman, 281; Zapotecan, 281; Zoquean, 281. Arrows, 52; basketry, 52, 124-126; bibliography, 52; bone-painting, 52; character, 53; drilling, 53; houses, 126; pottery, 53; teeth-mutilation, 126.
- Russell, Frank, *Know, then, thyself*, 1-13: Development of anthropology, 1; relation to mathematics, 2; geology, geography, religion, theology, 3; observation and experiment, 4-6; travel, field-research, 7; reasoning and correct interpretation of data, 8; technology, 9; races and peoples, 8, 9; brotherhood of man, 9; tendency to modesty, 9; somatology, 9, 10; folk-lore, 10; tradition, 10, 11; ethnographic parallels, 12; diplomacy, legislation, 12; law, 13; anthropology in the training of youth, 12.
- Starr, Frederick, *The Tastoanes*, 73-83: Historical account of folk-play, 73-76; Haro's account, 76-80; other accounts and references, 80-82; clay-figures of the *Tastoanes*, 82; list of Aztec words in play of the *Tastoanes*, 83.
- Wrenshall, Letitia H., *Incantations and Popular Healing in Maryland and Pennsylvania*, 268-274: "powow," and "trying for it," 268; mountain people, 268; terms, formulæ, and charms, 269; erysipelas-charm, 269; formula for stopping bleeding, 270; hemorrhages, 270; witch-book, 271; spells, 271; "mental priestess," 272; bewitching, 273; evil eye, 274; "devil-child," 273.

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